

AMATEUR CINE WORLD

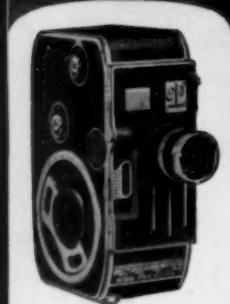
AUGUST 1955 • 1s. 3d.

In This Issue

MAKING HOLIDAY FILMS

HOW TO GET SUCCESSFUL
RESULTS WITH COLOUR

TEST REPORTS OF NEW
EQUIPMENT



BOLEX C8

Swiss Precision

CINEX LTD., 9-10 North Audley Street, W.1

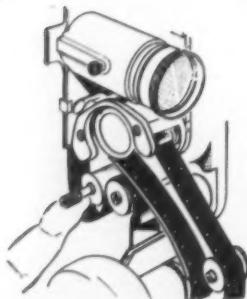


Only AMPRO

'Precision Projectors'



have all
these
unique
advantages



EXCLUSIVE AUTOMATIC FILM LOOP SYNCHRONISER

Whilst affording perfect synchronisation between picture and sound track this feature enables loss of film loop to be instantly corrected without stopping the projector.

For full particulars, or a practical demonstration of the Ampro range of projectors, please write to:

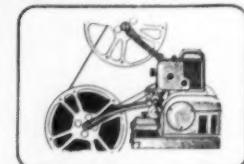


SIMPLEX-AMPRO LTD
167-169 WARDOUR STREET, LONDON, W.1



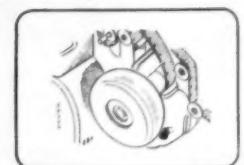
Triple Claw Shuttle

Engages three film perforations simultaneously. Feeds smoothly and perfectly, even with damaged film.



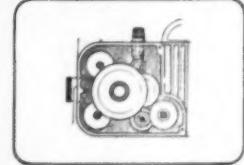
Fast Automatic Rewind

Enables films to be quickly and easily rewound. Obviates the nuisance of changing reels or belts.



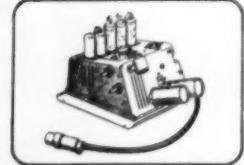
Extra Heavy Balanced Flywheel

Mounted on specially selected ball bearings to assure constant 'flutter-free' film speed at the sound head.



Rock Steady Brilliant Projection

The use of a non-skip mechanism and precision cut fibre or Nylon helical gears ensures quiet operation and gives a rock steady picture.



Superb Quality Optical Sound

All Ampro optical sound projectors are fitted with high fidelity 'Class A' amplifiers employing midget valves.

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KELVIN & HUGHES LIMITED · LONDON · GLASGOW · BASINGSTOKE

Wallace Heaton's Notebook

FILTERS FOR YOUR SPORTSTER 8mm. camera. If you own a G.B.-Bell & Howell 8mm. Sportster cine camera with f/2.5 lens, you will be able to improve your films by fitting one of these inexpensive screw-in filters. When attached to the front of the lens, these filters are positioned well inside the hood close to the lens, making a further lens hood unnecessary. Two colours are available: yellow for black and white filming and haze for use with Kodachrome. Price 28/2 each, post 3d. Close-up lenses for filming at a distance of 20 inches, 15/11 each, post 3d.

YOU CAN CUT THE COST of filming in 8mm. by loading your camera with Gevaert Monochrome film. This is available in three emulsion speeds: Micro 23°, Super 26°, Ultra 32°. 25ft. double run, spool loading, price 18/3 each, post 4d. including processing.

WIDE ANGLE FILMING WITH PATHESCOPE CAMERAS. If you have a Pathescope 9.5mm. camera fitted with an f/1.9 lens you can fit a Berthiot Hyper-Cinor wide angle adaptor. Easily fitted in a few moments, it is simple to use and invaluable for filming landscapes, street scenes, interiors, groups and buildings. Price £29 16 3

WE CAN SUPPLY THE GOODS ADVERTISED OPPOSITE

HERE'S NEWS for Specto 8 projector users! We can now supply 8mm. 800ft. capacity reels to fit your projector. Price 10/- each, post 6d.

BARGAINS IN ACCESSORIES in almost new condition:

Eye-level focusing finders for Paillard H16 cameras (tri-focus viewfinder model) in box with instructions £5 0 0

Genuine Paillard tripods with pan-tilt head ... £19 17 6

Ross lenses, 1in. f/1.9, scaled in metres, type C mount, for 16mm. camera £5 0 0

Berthiot 1in. f/1.9 lens, type C mount £5 0 0

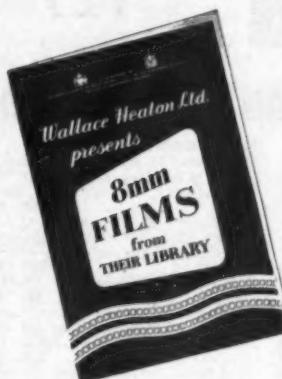
Kern Yvar 15mm. f/2.5 wide angle, C mount ... £12 8 0

Paillard 6in. and 4in. telephoto viewfinders ... each £1 17 6

Eko-Sound magnetic stripe adaptor equipment for Victor projector £42 10 0

Auto-transformers with volt meter 200-250v./110v. 850w. ... £9 17 6

A MUST FOR 8mm. PROJECTOR OWNERS



Just published—the latest edition of our 8mm. film catalogue. Packed from cover to cover with films to suit every possible taste including advance details of many exciting new releases. Write today to Wallace Heaton Film Library for a free copy which will be sent to you by return.

A RUBBER LENS CAP will keep your lens clean when not in use. T.T.H. lens caps are available in the following sizes: 30mm., 38mm., 43mm., 58mm. diameter. Price 3/4 each, post 3d.

9.5mm. KODACHROME REDUCED IN PRICE. Here's good news for the nine-five enthusiast! 9.5mm. Kodachrome colour films in H or C type chargers. Now costs only 22/11 each (post 4d.) in daylight or type A emulsion. 50ft. Webo films are reduced to £1 18 8 (post 6d.).

EXTENSION TUBES for filming small subjects at close range. Threaded for Standard C mount lenses and suitable for use on Paillard Bolex H16, Bell & Howell 70DA, DE and DL, and Pathé Webo Special camera. Available in the following sizes: 1in. £1 0 0 1in. £1 3 0 1½in. £1 6 0 post and packing 6d.

SEE YOUR FILMS AT THEIR BEST on a new Huntsman portable screen. This new model is very compact and lightweight. It erects in a few seconds and rolls up automatically. With swivel feet to stand on a table. Prices with beaded surface:

Size 30 x 22in. ...	£6 5 0
36 x 27in. ...	£7 7 6
48 x 36in. ...	£9 15 0
59½ x 43½in....	£15 0 0

BRUSH UP YOUR CINE KNOWLEDGE. These books will help you make better films.

The Technique of Film Editing 282 pages 30/- post 9d.

Introduction to 3-D Dewhurst 21/- post 9d.

Principles of Cinematography, 470 pages 63/- post free

3-D Cinematography, 257 pages 18/- post 9d.

Special Effects in Cinematography, Bullied 21/- post 9d.

How to Add Sound, Neale 7/6 post 6d.

VICTOR SPARES. We have an excellent stock of spare parts for Victor 40 and Greyline 16mm. sound projectors including switches, controls, plugs, shuttles, motor parts, aperture plates, lamps, valves, belts, condensers, fuses, cams, reflectors, etc. Let us know your requirements and we will quote by return. Please send your old part as pattern when possible.

EXTEND THE SCOPE of your Weston exposure meter to determine exposure by the Incident Light method, by fitting an Invercone attachment. Easy to attach in a few seconds, it will fit the Weston Master and Master II models. The Invercone is particularly recommended to determine exposure of colour films both by daylight and artificial light. Price 25/- post 4d. with full instructions.

WE CAN NOW supply ever-ready cases to fit the Paillard Bolex C8 and B8 8mm. cine cameras. An E.R. case will protect your Bolex from the weather and knocks, yet enable you to bring it into action in a second. All operations can be carried out without removing the camera from the case, apart from loading. Price £4 19 4

SPLICER YOUR 9.5mm. FILMS quickly, accurately, with the new Pathescope Junior film mender, with full instructions price 17/6 post 6d. Film cement 2/6 post 4d.

AN ADAPTOR is available to enable Leica lenses to be fitted to most 16mm. cameras with Standard type C threaded lens mounts including: Paillard Bolex H16, Bell & Howell, Ensign, Victor, Keystone and many others. Ask for the Paillard B0324 adaptor. Price £4 1 0

AGFA COLOR 16mm. colour film is now available in limited quantities. AGFA COLOR gives natural and pleasing results and is sensitive, having a speed of 15/10° DIN. A 100ft. spool is priced at £3 12 10. 50ft. spools and Siemens Cassettes are priced at £2 1 10 including processing.

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Paillard Bolex L8 with f/2.5 Yvar focusing lens, zip purse case ... £36 0 0

Cine Kodak Magazine, f/1.9 K.A. lens in focusing mount, sling case £60 0 0

Cine Kodak 8-60 with f/1.9 interchangeable lens ... £32 10 0

Agfa Movex, f/2.8 lens, takes single run cassette loading film ... £15 0 0

Eumig C3, f/1.9 lens, built-in exposure meter ... £55 0 0

Miller Model C with Dallmeyer f/1.9 lens ... £27 10 0

Keystone K8 with Dallmeyer f/1.9 lens, three speeds ... £30 0 0

9.5mm. CAMERAS

Pathe Pat, shop soiled only £12 10 0

Pathe De Luxe with f/3.5 lens and case ... £10 0 0

Pathe H, latest grey finish, f/2.5 lens, as new ... £22 10 0

Pathe H, f/2.5 fixed focus lens, black model ... £17 10 0

Pathe Webo A with Cinor f/1.9 lens, E.R. case ... £49 17 6

16mm. CAMERAS

Cine Kodak BB Jnr. with f/1.9 lens and 3in. f/4 tele lens, case ... £47 10 0

Cine Kodak K with f/1.9 lens, leather case ... £50 0 0

Bell & Howell 70DL with 1in. f/1.9, .7in. f/2.5 and 2in. f/1.4 lenses, critical focuser, positive viewfinders, case ... £250 0 0

Cine Kodak Magazine with f/1.9 lens ... £60 0 0

Zeiss Movikom K, magazine loading, 1in. f/1.4 Sonnar lens, case £62 10 0

Bell & Howell Filmo 75, 20mm. f/2.7 Cooke lens, case ... £25 0 0

Cine Kodak Royal, f/1.9 Ektar lens in interchangeable mount, three speeds and single shots ... £75 0 0

Bell & Howell Filmo 141A, 1in. f/2.7 Cooke lens, magazine loading, four speeds ... £33 0 0

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Cine Kodak Model BB with f/1.9 1in. lens and case ... £37 0 0

Cine Kodak Model B with f/1.9 lens and case ... £32 10 0

Dismar with 1in. Berthiot f/1.8 lens, built-in electric meter, case £40 0 0

Kodak BB with f/3.5 lens ... £25 0 0

8mm. PROJECTORS

Kodascope 70R, 110v. 500w. lamp, resistance ... £25 0 0

Meopta Atom, 110v. 200w. lamp ... £15 0 0

Cine Kodak 8-46, 200w. lamp, 200ft. capacity, case ... £25 0 0

Dekko with 500w. lamp, 800ft. capacity, built-in resistance ... £32 10 0

Bauer Pantalux, 500w. lamp, built-in resistance ... £45 0 0

9.5mm. PROJECTORS

Pathe Gem, 12v. 100w. lamp £25 0 0

16mm. PROJECTORS

Kodak Model E, 300w. lamp, 400ft. capacity, separate resistance ... £20 0 0

Kodak Model L, 750w. lamp, resistance and leads ... £37 10 0

Bell & Howell 57, 250w. lamp, built-in volt meter, case ... £15 0 0

Kodak Model D, 300w. lamp, transformer, leads and case ... £26 10 0

NEW CINE CAMERAS



G.B.-BELL & HOWELL 8mm. 624 CAMERA

Simple to load and to use. With large, bright viewfinder, f/2.3 lens, exposure guide and footage counter.

Price ... £28 16 4

Leather carrying case ... £2 6 8

2½in. tele adaptor ... £10 13 4



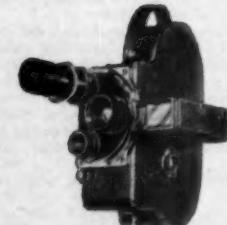
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Precision camera for the nine-five user. Very versatile with four filming speeds, single shot release, parallax compensated viewfinder.

With fixed focus f/2.5 lens £43 14 6

With focusing f/1.9 lens ... £55 13 0



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One of the world's finest cine camera

—precision made and highly versatile.

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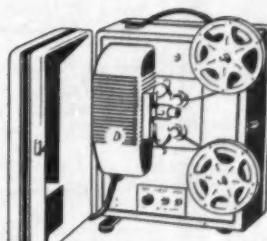
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NEW

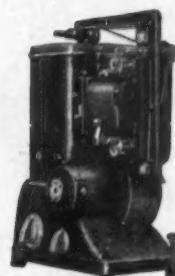
8mm. PROJECTORS



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Simple to thread, quiet running.
Combination of 500w. lamp and f/1.6
lens give sharp brilliant picture.
With 400ft. capacity spool arms, for
A.C. 200-250 volts. Price £35 0 0



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Built into carrying case. With 500 watt lamp,
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Price £41 17 0 including lamp.



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For A.C./D.C., 200-250 volts,
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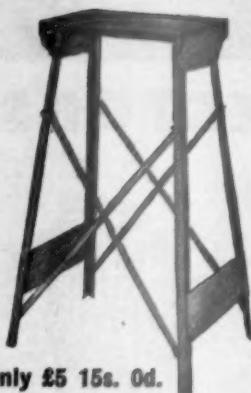
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New G.B./B.H. 500w. Model 625	...	£35	0	0
G.B./B.H. 500w. Model 606H	...	£57	0	0
Bolex M8R, 500w.	...	£68	0	0
Eumig P8, 12v., 100w.	...	£32	0	0

8mm. CAMERAS

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G.B./B.H. Sportster, Mytal 12.5mm. f/2.5 Universal focus lens	...	£43	14	6
Eumig C8, 12.5mm. f/2.8 lens	...	£27	16	6
Kodak 8-55 Ektanon f/2.7 Universal focus lens	...	£39	15	0

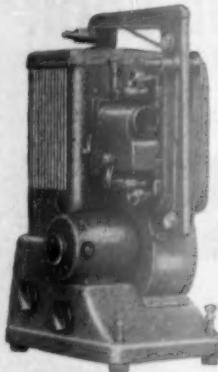
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1½in. f/2.9 coated	Dallmeyer for Sportstar	£18 4 5
1½in. f/1.9 coated	Dallmeyer for Sportstar	£20 4 2
Wide angle	Dallmeyer for 16mm.	£23 17 0
1in. f/1.9 coated	Dallmeyer for Viceroy	£16 16 10
1in. f/1.9 Taylor Hobson for 16mm. camera	£24 0 0	
1½in. f/4 Dallmeyer Popular, 8mm.	£12 15 9	
Tale Megor, f/1.4 10cm. lens, type C mount	£21 10 0	

USED LENSES

3in. f/4.5 Kodak anastigmat tele lens for M.C.K. with adaptor	£39 10 0
4in. f/4.5 tele Kinic anastigmat, 16mm. fitting	£15 10 0
f/2.7 wide angle anastigmat for M.C.K. with adaptor	£36 0 0
2in. f/1.6 Kodak anastigmat for mag. Cine Kodak	£38 10 0
6in. f/4.5 Heliopan in focus mount	£32 10 0
4in. f/4 tale Megor, focus mount	£22 10 0

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★ MODEL 624 CAMERA

★ Exposure setting dial.
★ Extra large window viewfinder.
★ 3-way starting button, single frame exposure or continuous lock run.
★ 10mm. f/2.3 lens—giving wide angle view.

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16mm. Bolex H16, f/1.9 lens, all movements	£152 7 6
16mm. Sound/Silent Bell & Howell 626 projector, 750 watt lamp for A.C./D.C. £205 0 0	
16mm. G.B.-Bell & Howell Autoload, with f/1.9, variable spds. £90 0 0	
8mm. Paillard B8, 13mm. f/1.9 lens, 36mm. f/2.8 telephoto, 6 speeds £119 5 0	
8mm. Bolex C8, f/2.8 bloomed lens £53 13 0	
8mm. Bolex B, f/1.5 bloomed lens £86 15 9	
8mm. Paillard C8, f/1.9 lens, 6 speeds £71 11 0	
8mm. Eumig C3, built-in exposure meter, f/1.9 Xenoplan, 3 speeds, E.R. case £76 17 0	
8mm. G.B.-Bell & Howell Sportstar, f/2.5 £49 14 6	
8mm. Bell & Howell 624, f/2.8 £28 16 4	
8mm. Movikon 8, Movitar f/1.9 lens £54 3 3	
8mm. Kodak 8-55, fixed focus f/2.7 £39 15 0	
8mm. Bauer 88, with f/2.7 £47 10 0	
9.5mm. Pathé Pat, f/5.6 lens £13 18 3	

SECOND-HAND CAMERAS

16mm. Magazine Cine Kodak, f/1.9	£42 0 0
8mm. Mag. Revere, f/2.5 lens and 1½in. f/4 Dallmeyer lens with case	£69 10 0
8mm. Eumig f/2.5 lens	£55 10 0
8mm. Filmo Sportstar with f/2.8 lens and case, 4 speeds	£32 10 0
8mm. Dejur Citation with f/2.5, 4 speeds	£35 0 0
8mm. Filmo Auto-8, f/2.5 lens, 5 speeds and case	£82 10 0
16mm. B.H. Filmo 70A, f/1.8 lens, 2 speeds	£27 10 0
16mm. Cine Kodak Mag., f/1.9 lens	£45 0 0
9.5mm. Pathé Motocameras £13 10 0	
9.5mm. Pathé Pat	£11 17 0

USED CINE PROJECTORS

16mm. Kodascope Model C, 100 watt	£12 10 0
16mm. Ampro Premier 20 sound projector, two speakers £150 0 0	
16mm. G.B.-B. & H. 621 sound projector and speaker £160 0 0	
16mm. Bolex G3 projector, 2 lenses and case £115 0 0	
9.5mm. 500w. Specto projector £36 10 0	

Kodachrome Film available from stock.

16mm. Mag. Kodachrome	£2 14 7
16mm. 100ft.	£3 15 11
16mm. 50ft.	£2 3 11
8mm. double 8	£1 8 0
8mm. Mag.	£1 13 5
35mm. In Cassette, 20 exp.	£1 4 6

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16mm. f/2.8 Yvar w.a., coated ... £27 16 6
16mm. f/1.8 Switar w.a., coated ... £43 14 6
50mm. f/1.4 Switar, coated ... £68 18 0
75mm. f/2.8 Yvar, coated ... £47 14 0
Leather Combination case ... £13 5 0

SECOND-HAND CINE CAMERAS

8mm. Ditmar, f/2.5 lens, 2 speeds	£18 0 0
8mm. Kodak 60, f/1.9 lens, 38mm. f/4.5	0 0
tele lens, case	£55 0 0
8mm. Kodak 8-20, f/1.9 lens, case	£24 0 0
16mm. Agfa, converted 30ft. spool loading,	0 0
case	£7 10 0
16mm. Kodak B, spool loading, f/1.9 lens,	0 0
case	£30 0 0

NEW CINE CAMERAS

Bell & Howell 603T, f/1.9 lens	£107 6 8
Kodak Magazine 8, f/1.9 lens	£79 10 0
Paillard B6, f/2.8 lens	£68 18 0
Bell & Howell Sportster, f/2.5 lens	£43 14 6
Kodak 8-55, f/2.7 lens	£39 15 0

NEW PROJECTORS

16mm. Specto	£48 10 0
8mm. Specto	£139 15 0
Bell & Howell 606H	£57 0 0
Paillard MBR	£68 0 0

SECOND-HAND PROJECTORS

8mm. Universal projector, 500 watt, stills and reverse, case	£30 0 0
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SECOND-HAND CINE ACCESSORIES

30in. f/2.5 Eigert lens, for 8mm. camera	£18 10 0
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NEW ACCESSORIES

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Maynorrette 16mm. and 8mm.	£12 17 6
20mm. f/1.9 Moviteler, complete with parallax compensated finder, hood and case (for 8mm. Zeiss Movikon cine camera)	£32 17 3

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8mm. Kodak, f/2.7 lens	£27 10 0
8mm. Eumig, f/2.8 Trioplan, P.E. exposure meter model, excellent condition	£18 10 0
8mm. Pathé De Luxe, f/3.5 lens, single speed shutter, case	£10 10 0

16mm. Paillard Bolex H16, 3 Dallmeyer lenses, case, good condition	£120 0 0
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16mm. Paillard Bolex H16, 9in. f/2.8 and 3in. f/2.8 lenses, filterslot, as new	£220 0 0
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16mm. Bell & Howell Autoload, f/1.9 Comat lens, very good condition	£80 10 0
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16mm. Kodak 88 Junior, f/1.9 lens, good condition	£39 10 0
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16mm. Kodak B, f/3.5 lens, 100ft. capacity, good condition	£22 10 0
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16mm. Keystone A12, f/1.9 coated lens, excellent condition	£90 0 0
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NEW 8mm. CINE CAMERAS

Movikon, f/1.9 coated lens	£54 3 3
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Paillard Bolex C8, f/2.5 focusing lens, zip case	£55 13 0
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Paillard Bolex B8, f/2.5 focusing lens, turret model	£68 18 0
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SECOND-HAND PROJECTORS

8mm. Kodak, 200 watt	£25 10 0
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16mm. Ensign Silent Sixteen, 100 watt, case	£18 0 0
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NEW PROJECTORS

8mm. Bell & Howell 606, 400 watt, Universal resistance	£63 0 0
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8mm. Paillard Bolex MBR, 500 watt, Universal resistance	£68 0 0
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Bell & Howell 606H, mains voltage, 500w.	£57 0 0
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8mm. Eumig, Universal voltage	£32 0 0
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16mm. Bell & Howell, mains voltage	£205 0 0
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16mm. Bell & Howell 613H, silent, mains voltage	£75 0 0
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16mm. Specto, 500 watt	£48 10 0
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NEW ACCESSORIES

30 x 22 Daylight screen, shop soiled	£7 7 0
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Sportstar case, shop soiled	£2 15 0
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Bell & Howell 12in. speaker	£20 0 0
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Leather case, for Bell & Howell camera, shop soiled	£3 15 0
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Berthiot Zoom lens, for Paillard H or C8 cameras	£121 18 0
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Haynor animated viewer, for 16mm. film and 8mm. film, also rewind arms and board	£15 15 0
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Paillard B8

The latest 8mm. Paillard twin-lens turret camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The B8 is complete with f/1.9 Yvar, coated and in focusing mount, with cable release

£86 2 6

The B8 with 12.5mm. f/2.8 Yvar, ctd. ... £68 18 0
The B8 with 12.5mm. f/1.5 Switar, ctd. £116 12 0

TELE LENSES FOR THE B8:
25mm. f/2.5 Yvar, coated £31 2 9
36mm. f/2.8 Yvar, coated £33 2 6

Zeiss Moviscop Cine Viewer



The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen even with normal room lighting on. In stock with the new grey finish.

16mm. Model

£41 17 0

Or deposit of £6 5 6
and 6 monthly payments

of £6 4 6

Or 8 at £4 13 5

Or 12 at £3 3 9

Or 18 at £2 3 6

8mm. Model

£40 6 0

Or deposit of £6 1 0
and 6 monthly payments

of £5 19 11

Or 8 at £4 9 11

Or 12 at £3 1 4

Or 18 at £2 1 10

Made for each other !



**Smm.
G.B.-Bell
& Howell
Model
625**

Another brand new G.B. product just announced, is a worthy companion to the new camera described opposite. The keynote of this projector is simplicity of operation. Featuring 500 watt illumination; f/1.6 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The Model 625 Projector, with 500 watt lamp, is

£35 0 0



**Smm.
G.B.-Bell
& Howell
Model 624**

This new camera has already attracted the attention of 8mm. users everywhere. A brand new design from that household name in quality cine apparatus, featuring all that is admired in the famous G.B.-Bell & Howell products. This is YOUR camera at YOUR price! Featuring: Calculator dial that automatically sets the lens aperture; extra large viewfinder window; continuous, lock-run and single shots release button; 10mm. f/2.3 lens; constant single speed shutter; 25ft. spool loading double-run film is used. The Model 624 Camera costs

£28 16 4

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G.B. L516 16mm., excellent condition						
16mm. Danson, as new with cases						
16mm. Cine Vox, 1,000w. lamp						
16mm. Bell and Howell Academy, 750w. lamp						
16mm. Victor, Beautiful sound, complete						

USED CAMERAS—All 12-month Guarantee

D	E	P	O	S	I	T
8mm. Paillard Bolex LB, f/2.8 Yvar						
8mm. Paillard Bolex LB, f/1.9 Yvar						
8mm. Paillard Bolex LB, f/1.4 Berchot						
8mm. Paillard Bolex LB, f/1.9 Dallmeyer						
8mm. Paillard Bolex LB, f/1.5 Switar						
8mm. Kodak 825, f/2.5 lens						

SPECIAL

H. Bell and Howell 70DA, 17mm., f/2.7, 1in. f/1.9, 3in. f/4, 6in. f/4.5, all Wollensak lenses,
P. fitted case and filters. Excellent condition. Complete outfit with 4 lenses ... £195 0 0



The new Paillard Bolex H16 Filterslot model, complete with five gelatine filters, ocular-meter viewfinder, with 26mm. f/1.9 Pizar lens £172 5 0 or one-fifth deposit £25 5 0 with 25mm. f/1.5 Switar lens £192 2 6 or one-fifth deposit £39 2 6 with 25mm. f/1.4 Switar lens £210 13 6 or one-fifth deposit £42 13 6 Wide angle for H16, 16mm. f/2.8 Yvar £27 16 6 Telephoto for H16, 75mm. f/2.8 Yvar £46 14 0

BELL & HOWELL 624



8mm. Camera £28 16 4
H.P. Dep. £4 7 0
Carrying case £2 6 8
23in. telephoto attachment with filter retaining ring £10 13 4
1. Exposure setting dial.
2. Picture window viewfinder providing extra large picture.
3. 3-way starting button—normal run, single frame exposures or continuous lock run.
4. 10mm. f/2.3 lens giving wide angle view.
5. Footage counter.
6. Simple threading.
7. Long film run.
8. Single speed.

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- Edges machined to prevent scratching
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- Packed in cartons, coloured according to size

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	Reels	Standard Cans	De-Luxe Cans		Reels	Standard Cans	De-Luxe Cans
8mm.				16mm.			
50ft.	1/9	—	—	50ft.	1/9	—	—
100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
9.5mm.				800ft.	10/-	4/9	8/6
30ft.	1/9	—	—	1,600ft.	18/6	11/-	14/-
200ft.	3/3	1/9	—	2,000ft.	26/6	—	—
400ft.	4/3	2/3	—				
800ft.	10/-	—	—				



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PAILLARD H16 with 3 lenses

The items below are all genuine accessories for the Paillard H16 camera and can be supplied from stock. We would be pleased to send you a descriptive leaflet on any of them.

Paillard H16 camera without lens	£155 0 6
Paillard H16 camera with Pizar 26mm. f/1.9	£172 5 0
Yvar 16mm. f/2.8 lens	£27 16 6
Switar 16mm. f/1.8 lens	£43 14 6
Switar 50mm. f/3.4 lens	£68 18 0
Yvar 75mm. f/2.8 lens	£47 14 0
Yvar 100mm. f/3.3 lens	£51 13 6
Yvar 150mm. f/4 lens	£71 11 0
Accessory case for H16	£13 10 0
Complete Stereo outfit	£153 5 9
Pan Cinor zoom lens, 20 to 60mm.	£172 5 0
Prismatic gate focuser	£10 7 0
Rack over parallax compensator	£8 12 3
Surefire pistol grip	£6 12 6
Paillard tripod	£28 9 9
18in. cable release	£2 2 5
40in. cable release	£2 15 7
Adapter for using Leica lenses on H16	£4 1 10
Electric motor for H16 giving 8, 16, 24, 32 f.p.s., in leather case	£44 14 6
Turret handle	£2 19 7

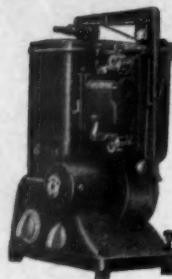
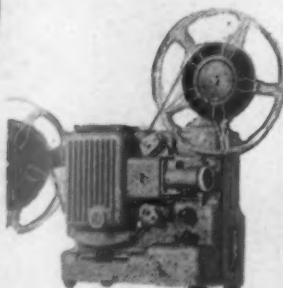
8mm. BELL & HOWELL 624 CAMERA

Fitted with 10mm. f/2.3 lens	£28 16 4
2½x tele attachment	£10 13 4
Case	£2 6 8



EUMIG PB 8mm. PROJECTOR

12v. 100w. lamp,
400ft. arms, geared
rewind, simple to
thread £32 0 0
Case £1 12 6



THE NEW 8mm. 500 watt SPECTO POPULAR PROJECTOR

800ft. spool arms, automatic rewind, oil bath gearbox, coated lens	£33 0 0
Case	£2 5 0



THE NEW 8mm. BELL & HOWELL 625 PROJEC- TOR

500w. lamp, f/1.6 lens,
power driven rewind, com-
plete with case £35 0 0

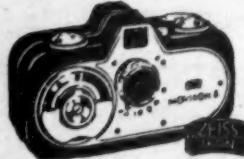


8mm. PAILLARD BOLEX B8

With f/2.5 lens	£68 18 0
25mm. f/2.5 tele lens	£31 2 9
36mm. f/2.8 tele lens	£33 2 6
De luxe carrying case	£4 16 0
8in. cable release	10 11
18in. cable release	£1 6 2
40in. cable release	£1 19 3

ZEISS MOVIKON 8

8mm. spool loading,
f/1.9 lens £54 3 3
20mm. tele attachment
with finder £32 17 3
Screw on filters, yellow
yellow/green, U.V.
£1 17 2



9.5mm. PATHE NATIONAL II CAMERA

Fitted with f/1.9 lens, four speeds,
30ft. H chargers of film £55 13 0

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Cameras Limited

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	Cash Price	Deposit	12 monthly payments	
8mm. Cameras				
Bell & Howell Sportster, f/2.5	£ 43 14	£ 6	£ 6 14	£ 3 6 4
Bell & Howell Sportster, f/1.4	£ 67 11	£ 6	£ 10 11	£ 5 2 2
Bell & Howell Viceroy, f/2.5	£ 59 2	£ 7	£ 9 2 7	£ 4 9 7
Bell & Howell Viceroy, f/1.4	£ 82 19	£ 7	£ 12 19	£ 6 5 5
Eumig C8, f/2.8	£ 27 16	£ 6	£ 4 16	£ 2 1 3
Eumig C3, f/1.9	£ 71 11	£ 0	£ 11 11	£ 0
Nizo Heliomatic, 3in. f/1.9 and 1½ in. f/2.8	£ 135 16	£ 7	£ 20 16	£ 7 10 6 1
Paillard C8, f/2.5	£ 55 13	£ 0	£ 8 13	£ 0 4 4 3
Paillard C8, f/1.9	£ 71 11	£ 0	£ 11 11	£ 0 5 7 6
Paillard B8, f/2.5	£ 68 18	£ 0	£ 10 18	£ 0 5 3 11
Paillard B8, f/1.9	£ 86 2	£ 6	£ 16 2	£ 6 5 5
Zeiss Movikon, f/1.9	£ 54 3	£ 3	£ 8 3	£ 4 2 5
Bell & Howell 624, with f/2.3	£ 28 16	£ 4	£ 4 16	£ 4 2 3
9.5mm. Cameras				
Pathescope H, f/2.5 lens	£ 26 10	£ 0	£ 4 10	£ 0 1 19 5
Pathescope H, f/1.9 lens	£ 47 14	£ 0	£ 7 14	£ 0 3 11 8
Pathescope HB National II, f/1.9	£ 55 13	£ 0	£ 8 13	£ 0 4 4 3
16mm. Cameras				
Bell & Howell Autoload, f/1.9	£ 90 0	£ 0	£ 15 0	£ 0 6 14 5
Bell & Howell Auto-turret, f/1.9	£ 107 6	£ 8	£ 17 6	£ 8 1 3
Paillard Bolex H16 Filterslot, f/1.9	£ 172 5	£ 0	£ 26 2	£ 6 13 1 2
Paillard Bolex H16 Filterslot, f/1.5	£ 192 2	£ 6	£ 29 2	£ 6 14 12 0
Paillard Bolex H16 Filterslot, f/1.4	£ 210 13	£ 6	£ 31 13	£ 6 16 0 9
8mm. Projectors				
Bell & Howell 525, 500w.	£ 35 0	£ 0	£ 6 0	£ 0 2 12 0
Bell & Howell 606H, 500w.	£ 57 0	£ 0	£ 9 0	£ 0 4 6 0
Specto Popular, 500w.	£ 33 0	£ 0	£ 5 0	£ 0 2 10 2
Paillard M8R, 500w.	£ 68 0	£ 0	£ 11 0	£ 0 5 2 2
Eumig P26, 500w.	£ 59 10	£ 0	£ 9 10	£ 0 4 9 7
16mm. Silent Projectors				
Specto 500w	£ 48 10	£ 0	£ 7 10	£ 0 3 13 6
Bell & Howell 613H, 750w.	£ 75 0	£ 0	£ 15 0	£ 0 5 7 6
Do you know				
That with the new Bell & Howell 625 8mm. projector a synchronous motor is fitted, enabling you to run a tape recorder in synchronisation with the film! (Send for free pamphlet of 625 projector and tape recorders or call for demonstration.)				
ACCESSORIES				
SPLICERS				
Ensign Popular, 8mm., 9.5mm. or 16mm.	£ 1 17 6	£ 1 17 6	£ 1 17 6	£ 1 17 6
Marguet—does all three	£ 4 0 0	£ 4 0 0	£ 4 0 0	£ 4 0 0
Premier, 8 and 16mm.	£ 6 6 0	£ 6 6 0	£ 6 6 0	£ 6 6 0
VIEWERS				
P.S. Inspection viewer	£ 2 15 0	£ 2 15 0	£ 2 15 0	£ 2 15 0
Haynorette, 8mm., 9.5mm. or 16mm.	£ 12 17 6	£ 12 17 6	£ 12 17 6	£ 12 17 6
8mm. Zeiss Moviscop with rewinder	£ 37 4 0	£ 37 4 0	£ 37 4 0	£ 37 4 0
16mm. Zeiss Moviscop with rewinder	£ 38 15 0	£ 38 15 0	£ 38 15 0	£ 38 15 0
REWIND HEADS				
Dekko 8, 9.5, 16mm., 400ft.	£ 1 7 6	£ 1 7 6	£ 1 7 6	£ 1 7 6
Dekko 16mm., 1,600ft., geared	£ 2 5 0 0	£ 2 5 0 0	£ 2 5 0 0	£ 2 5 0 0
Dekko 16mm., 1,600ft., idler	£ 1 0 0 0	£ 1 0 0 0	£ 1 0 0 0	£ 1 0 0 0
SPECIAL OFFER OF REELS AND CANS				
16mm. Steel				
400ft. reel and can	3 0 0	3 0 0	3 0 0	3 0 0
800ft. reel and can	6 0 0	6 0 0	6 0 0	6 0 0
1,600ft. reel and can	10 0 0	10 0 0	10 0 0	10 0 0
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This Month's Bargain Page

NEW PROJECTOR SPARES

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3

Spares for G.B. L516, B.T.H. S.R.B., G.B.H. 35mm. State requirements.

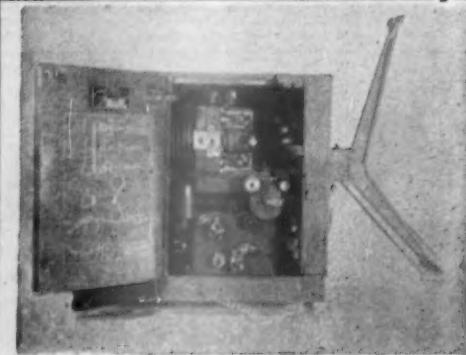
MISCELLANEOUS

We have many spares for L516 and B.T.H. S.R.B., Pathé 8mm. film menders, new ... 5/9 each. Mains variable resistances AC/DC for 100w., 110v. lamps ... 20/- each. Small mains motors, ideal for driving projectors 32/6. Carrying cases for Ampro projectors ... £3 0 0. Film outdashed 16mm. Kodak reversal 50ft. Plus X 8/6 1,000ft. cins 16mm. positive ... £3 0 0. Ditto, 100ft. ... 17/6. Tins of 12 25ft. 16mm. Pan film neg. ... 10/- each. Ditto in Ortho. ... 7/6. 16mm. 1in. lenses for L516 ... £3 0 0. 2½in. L516 lenses ... £4 0 0. 16mm. Rewinders ... £2 per pair. Lightweight projector stands ... £3 0 0. 16mm. G.G.S. recording cine cameras, 6 f.p.s. Ideal titlers or stereo photography when used in pairs. 24v, operated ... 32/6 each. Magazines ... 10/- each.

New British Acoustics non sync. gram. units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) ... £6 0 0

NEW TRANSVOX SCREENS

12ft. x 9ft. complete with fixing tapes and screen frame in box. £6 each, carr. 6/- Worth treble this price. Ideal for large hall, schools or clubs. Other screens available, ex-Govt. S/H. 8ft. x 6ft. White Self Erecting Screens £6, carriage 7/6. Many other screens. State requirements. 10 x 8 roller screens S/H. £3 10 0



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Photo Electric Cells for G.B. L16, B.T.H., S.R.B., Victor, Bell Howell, R.C.A., etc., 30/- each. Exciter Lamps in stock; various machines.

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Super quality all metal cine tripods with pan and tilt, complete in leather bound carrying case and shoulder strap ... £11 15 0

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16mm. steel spools and cans. New. In maker's wrapping. At less than half list price.
1,600ft. spool with container ... 10/- post 1/6
800ft. ditto ... 5/- post 1/3
400ft. ditto ... 3/- post 1/-
New 1,600ft. 16mm. Debric aluminium spools only ... 8/- post 1/-
Two-way fibre transit cases ... 8/- post 1/-
S/H 1,600ft. spools with containers 3 for 12/- post 3/-
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400ft. ditto ... 3 for 6/- post 2/-

B.T.H. Model S.R.B.

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- BLIMP CASE
- 300w. LIGHTING EQUAL TO ANY 500w. MACHINE
- SPEAKER AND CABLE
- 200/250v. A.C.
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- PROVISION FOR PICK-UP

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Pathe Pat 9.5mm., 2 aperture lens	£13 18 3
Eumig C8, 8mm., f/2.8 ctd., fixed focus	£27 16 6
G.B.-B. & H. 624, f/2.3 ctd., fixed focus	£28 16 4
G.B.-B. & H. Sportster, f/2.5 ctd., fixed focus	£43 14 6
Bolex C8, f/2.5 ctd., focusing	£55 13 0
Bolex B8, f/1.9 ctd., focusing	£86 2 6
G.B.-B. & H. 603 Autoload, f/1.9 ctd., focusing	£89 18 9
G.B.-B. & H. 603T Autoload, f/1.9 ctd.	£106 13 3
Bolex H16 Filterslot, f/1.9 ctd.	£172 5 0

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PELLING & CROSS
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 SHOOTING TIME !**

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Eumig C8, 8mm., f/2.8 ctd. lens, electric battery drive, single shot, cont. run	£27 16 6
Viceroy, 8mm., 3-lens turret, 4 speeds, critical focuser, f/2.5 ctd. T.T.H. lens	£55 13 3
Bolex B8, 8mm., 2-lens turret, zoom type finder, 8-64 f.p.s., f/1.9 ctd. Yvar in foc. mount	£86 2 6
Bolex C8, 8mm., 8-64 f.p.s., interchangeable f/2.5 ctd. Yvar in foc. mount	£55 13 0
Sportster, 8mm., 4 speeds, ctd. interchangeable f/2.5 T.T.H. lens	£43 14 6
Autoload, 16mm. magazine, 5 speeds, interchangeable ctd. f/1.9 lens	£89 8 9
603T, as above, with 2-lens turret	£106 13 3
Bolex H16 Filterslot, 16mm. spools, 3-lens turret, many features for professional effects. With 25mm. f/1.5 Switar, 16 and 75mm. Yvar ctd. lenses	£267 13 0

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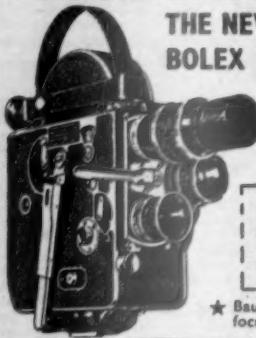
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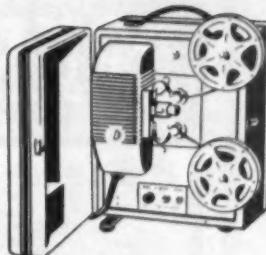
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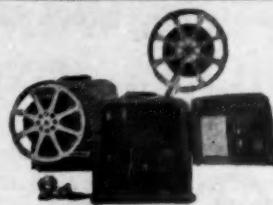


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8mm. PAILLARD B8

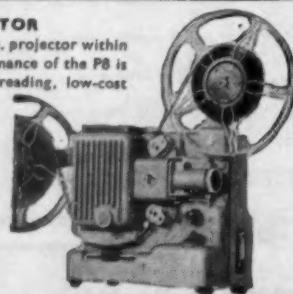
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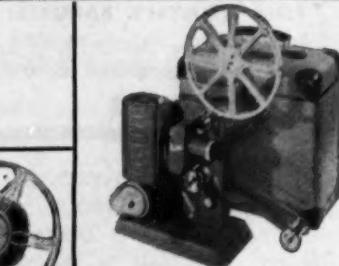
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8mm.
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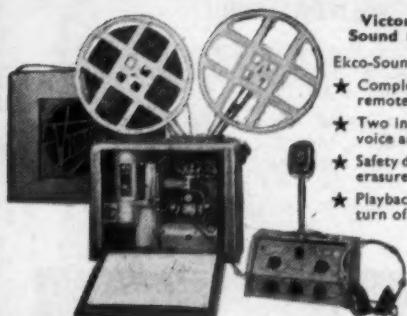


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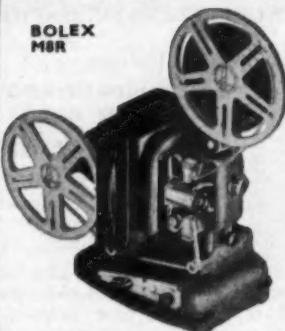
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G.B. SPORTSTER AND VICEROY

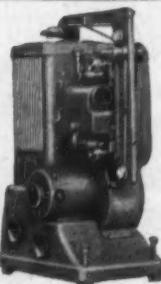


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G.B. L516 Special, 500w.	£60 0 0

9.5mm. SOUND PROJECTORS

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Disto	£42 10 0

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Pathé Gem 16mm., v. good

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9.5mm. SILENT PROJECTORS

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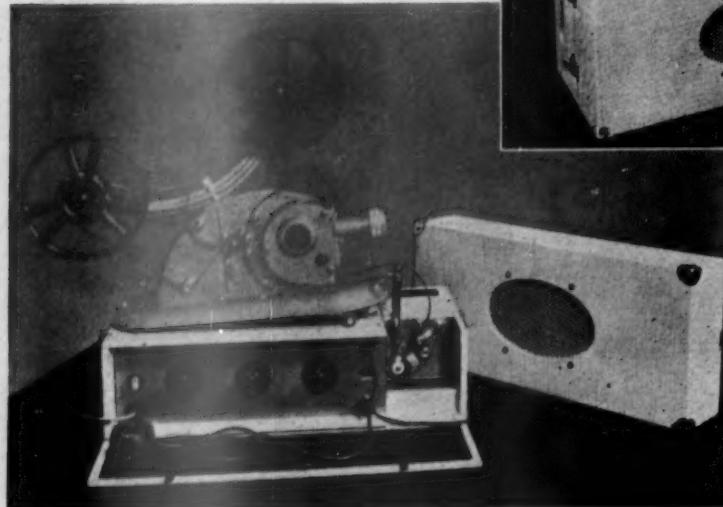
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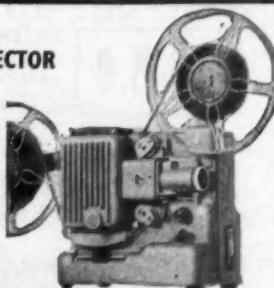
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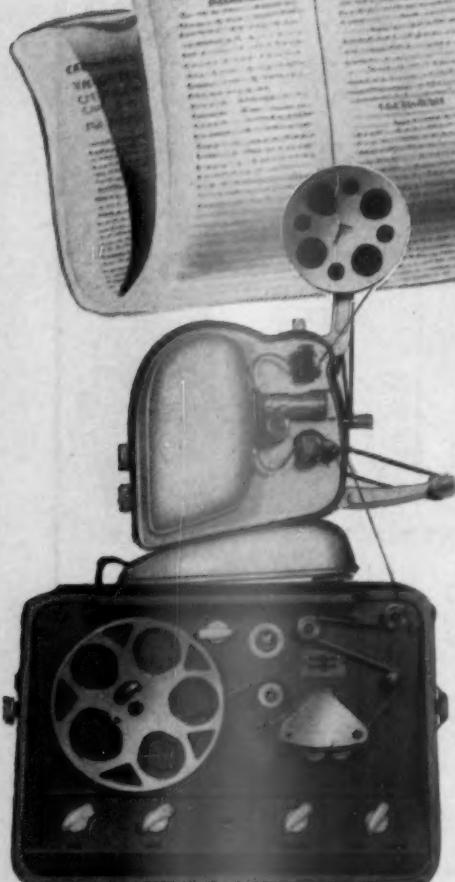
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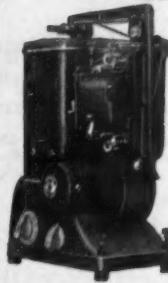
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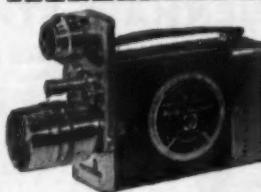
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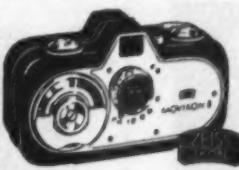


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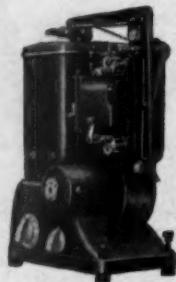
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The Amateur Cine World Badge links amateurs all over the world. Make sure you wear yours when you go on holiday ! It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—stud and brooch. It costs only 2s. post free from A.C.W. There is also a blazer badge at 5s.

Widening Our Horizons

It's eye catching, of course, which is why in any display of cine equipment it appears to dominate. But is wide screen really making strides in home cinematography or is it claiming more than its fair share of attention by reason of its novelty? At the recent Biennale Photo and Cine Exhibition in Paris, for instance, was wide screen the focal point by reason of its inherent virtues or because one couldn't resist making a beeline for it?

There were the Pathé Champs Elysees projector and Orley camera demonstrating 9.5mm. wide screen double-run Duplex film. There was a similar array of equipment doing the same thing for 16mm. The Dimaphot Super-Eight uses 16mm. film stock which is slit down the centre after a double run in which the images are photographed horizontally, producing a wide screen ratio of 1.5:1 for a frame area double that of the normal 8mm. frame. Also on show were some Reinette single lens and turret cameras for both double run 9.5mm. and wide screen Super-Eight.

An interesting variation on this theme was introduced by Emel. Their new camera uses standard double-8mm. stock. The film is not slit after processing, however; the frame area runs right across the 16mm. width, the vertical pull-down being that standard with 8mm. cameras and projectors. This gives a frame size of 9.60mm. x 3.51mm. and an aspect ratio of 2.5:1.

They are going ahead with 8mm. stripe in France, and it won't be long before it arrives here. The Galater projector is built in separate parts, projector and recording reproducing units, mounted one on the other in a smart carrying case. A most remarkable new machine is the Heurtier Superson 53, which projects film of any gauge and records and reproduces stripe films on 16mm. and on either 8mm. or 9.5mm. The sprockets are mounted on turrets which are rotated to bring into the film path the sprocket of the required gauge. The gate mask is changed to suit the film format and the claw movement adjusted by the turn of a knob. Something quite new in design—though not in function—is the Tapetop by which magnetic tape reproduction is possible with gramophone turntables. In later issues we hope to give fuller details of some of these new items.

Yet one must be on one's guard against being seduced by novelty alone. All this evidence of the remarkable growth of interest in narrow gauge cinematography is, of course, most heartening, but setting aside the fact that in some cases the introduction of innovations popularised by the professional cinema is really a disguised economy measure (as with some wide film), one must ask oneself whether they all have a place in the *home* cinema. Wide screen and stereophonic sound demand bigness all round if they are to have their full impact. A small wide screen, far from helping the audience to feel that they are participating in the scenes unfolded on it, may only too painfully remind them that the top of the picture is missing.

But don't mistake us. We are not decrying any of the new advances. We only ask for time to assess them. And there is one very important thing to be said. The amateur cinema is essentially the silent cinema. A commentary or musical accompaniment does not turn it into the sort of picture the public knows as the talkie. For that reason we should pay the greatest attention to pictorial continuity. But we rarely do. Dialogue can help to bridge continuity gaps, but even though we give a mike commentary or record it on tape or film, we must still give the closest attention to the smooth flow of the images.

Continuity is deteriorating in amateur films. The deterioration began when sound films became firmly established in the professional cinema. Before then, with the professional silent film as a guide, we did realise that the picture had to tell the story. Now we tend to forget the great part played by sound in the Hollywood and Elstree product and fail to remember that pictorial lapses which get by in them would be horribly apparent on the silent screen.

Fortunately there are signs that dialogue is being disenthroned from the studios. Did not David Lean, in a recent television programme, say that he finds dialogue a bore, that you don't remember words as you do pictures? Let us gladly harness to our aid all the new developments around the corner, but let us also bear in mind that their only effective use is in making the message of the image crystal clear.

He'd been guilty of all the mistakes in the book—and several that weren't in any book. But this time everything went swimmingly—weather and all. And even the car behaved itself.



No Mistakes in This Holiday Film!

By G. B. TAIT

The occasion was a motor car tour through Scandinavia—seven days in Denmark, three travelling through Sweden, and about three weeks in Norway. Total time, thirty-one days. Total film, five hundred feet of 16mm. Kodachrome.

The unique feature of this holiday was its utter perfection, the complete absence of mishaps, blunders, errors, omissions, or even of the sort of disaster for which one is not responsible, like camera springs breaking, or the price of film going up.

Of course, in my time I have made all the mistakes in the book, and a few which have almost certainly never been described in any book. For example, I once packed a camera in a suitcase in such a way that a hair brush pressed against its starter-button as soon as the case was closed, and shot off twenty-five feet of film. I know—I know—I might have opened the cassette under the bed clothes and wound the film back, but I didn't know that trick at the time. Once—but what would I gain by giving you a complete catalogue of my blunders?

However, I have served my apprenticeship; I have learned to exercise care, to be systematic and methodical, to keep lenses clean, to use an exposure meter and to believe what it says; I have even submitted myself to the practice of using a tripod. In the matter of motor car management also (a subject which concerns this story to some extent) I have learned my lesson. It is many years since I was punctured on a remote and snowy moorland without a

jack. I now carry a spare petrol pump, a reserve can of petrol and a tow-rope.

And therefore at last—so it seems to me—those gods who keep an eye on cine enthusiasts and owners of aged motor cars reached a joint decision last summer that I had earned a bonus, and arranged that this time—just this once—everything should go well with me. I don't expect it will ever happen again, so let me tell you about it while the recollection is still fresh in my mind.

My first pleasurable feeling that this holiday was going to be different came when I discovered that we had enough money. This has never happened on previous trips; invariably we have set off with considerably less than the absolute minimum of cash required. This time we bought our tickets, bought five hundred feet of film, and calculated the amount of cash required for petrol and food during the holiday, doubled it as usual to get the right answer, turned it into Travellers' Cheques at once to prevent the mice getting at it before we actually set off, and then—imagine it—actually found we had a reserve fund! To go on holiday with a reserve of cash was an almost inebriating experience.

In attempting, before our departure, to plan my film of the trip, I came up against a serious difficulty arising from the fact that we had already enjoyed—and filmed—two very similar holidays already. Admittedly these were in France, not Scandinavia, but it seemed impossible to avoid an almost identical framework of continuity shots on this occasion also. You

know the sort of thing; car leaving home; car being hoisted aboard ship; car driving along roads, slowing and bumping on to grass verge for picnicking purposes; car being unloaded from ship . . . I felt that our prospective audiences had seen as much as they could take of this kind of thing, and that any further shots of the car being swung aloft might provoke the suggestion that to drop the damn thing occasionally would be a welcome break in a monotonous routine.

Although I devoted a good deal of thought to the job of planning an entirely new continuity framework, I never hit on a satisfactory idea. Perhaps I would have tried a bit harder had it not been for the conviction—mistaken, as I shall explain in a moment—that it would rain pretty continuously during our holiday and that filming would be restricted to miscellaneous shots snatched during a few short moments when a watery sun might peep from behind the rainclouds.

Rained, Just Like Home!

The facts are that it rained pretty continuously for the three months prior to our holiday; it poured the day before we set off, and on the morning of our departure it was coming down in torrents. Before we had gone twenty miles, water had penetrated into the inside of the car, down our necks and up our sleeves. It was still pouring in Newcastle; the crossing to Esbjerg was horrible, and our first impression of Denmark at dusk in pouring rain was that the town of Esbjerg did not differ very much from the less picturesque parts of Manchester.

On our second day, however, the two gods I mentioned took our affairs in hand—the weather cleared, became fine thereafter, and stayed that way during the whole month. To be honest, we did meet rain again, in Bergen. It always rains in Bergen, but they have a special arrangement there whereby it rains for ten minutes in every twenty. Every alternate ten minutes are fine and sunny.

In any event, I set off without having formulated any plan, unless you can call it a plan to have a determination to avoid as far as possible a repetition of familiar tricks. So this time, therefore, my filming was done by intuition; whenever the old subconscious whispered "There is something that must be shot and this is how to shoot it", I shot. The only rules I consciously adhered to were to keep the camera steady, use the tripod on every possible occasion, and to hold the finger on the button till I had achieved sufficient duration. (I am constantly obsessed with the cost of film; my camera motor sings the refrain "Thruppence a second; thruppence a second", and I have an almost irresistible urge to cut every shot too short.)

I never departed this time from the rule "Always believe your exposure meter". To do

this required strength of character, for very often though the sun seemed bright, the light in these latitudes had in reality a cold and northern quality. Most shots were made at f/3.5. I can remember only one occasion when I closed down as far as f/4.5 (this was up among the mountains), and several quite promising shots had to be abandoned due to lack of sufficient illumination. On the other hand, in an apparently gloomy and sombre fjord beneath a cloudy sky, the meter assured me there was enough light (reflected from the glassy water) to make shooting possible, and indeed on this occasion I got the best sequence of shots I have ever had.

As I have said, then, not only did I never get to the length of jotting down a filming-plan for this holiday, but I never even got one clear in my mind. I have already made a claim that I did it all by intuition, but I hesitate to insist on this, unless it can be made perfectly clear that the intuition was aided and abetted by twenty years' accumulated experience. I should not like to be responsible for some beginner deciding to rely on raw uncultivated intuition alone.

Having thus satisfied a seldom quiet conscience, let me smugly add that practically all the shots turned out well. There did not seem to be a single faulty exposure in the lot. Editing, which often with me meant destruction, resolved itself into cutting out flashes and the usual perforations, a few lengths taken from the moving car which were too jerky to be bearable, in one or two places the first three frames of a shot (taken before the camera had worked up to its proper speed, and so slightly over-exposed), and a good deal of re-arrangement of sequences.

Editing Licence

For example, after a sequence taken in Copenhagen, the car is shown moving north through Sweden. That shot is a phoney; it was actually taken in Norway, and consequently the car is on the right-hand side of the road (traffic keeps to the left in Sweden). So far, one person only has raised objections to this point.

A mild attempt at colour continuity, however, was facilitated before ever I reached Scandinavia, said facility being provided by my wife's red jacket. On previous trips she wore a sky-blue one; the change to red, purely fortuitous—in the event worked out well. Particularly was this so in the case of the Lillehammer sequence.

Lillehammer, a hundred miles north of Oslo, is a museum village. Ancient houses of traditional Norwegian style have been transported from many parts of Norway and re-erected around a number of small ponds or lakes. The timbers of the houses are a rich dark red; the trees around them show a great variety of greens and yellows, and these

features are reflected in the little lakes. A small patch of deep red provides a focal point in these sequences (it was Monet, I think, who always had a small splash of red somewhere near the middle of his picture), this is my wife's red jacket.

An excellent shot of an immense carved wooden pillar, dark red in colour, supporting the corner of a house, with a group of birch trees nearby, comes next. The colours of the pillar and trees are vivid and strong, and between them can be seen the high mountains, blue with distance. This sequence closes with a shot taken across a small lake (telephoto lens here) of my wife seated on a stone, followed by pan downwards to show the red jacket reflected in the water.

The predominant tones being red, green and yellow, a dash of blue would have drawn attention to itself unduly and perhaps defeated its purpose as continuity link, for continuity must be unobtrusive; but the red—a little bolder than the other reds—held the eye only momentarily.

My Best Cine Moment

The best sequence of shots on the trip—the best in my life, I think—was collected in Naero Fjord near Gudbrandsdal. It was a gloomy day, sky overcast, the surface of the fjord like mercury, and tufts of cotton-wool cloud clinging here and there to the slopes of the mountains. Everything dark blue and grey, with a small glow of sun through the clouds and lots of highlights on the water. The exposure meter said f/3.5, or less. I shot the mountains around, panned downwards to the fjord, and a little sideways to bring the red Norwegian flag at the stern of our boat into the middle of the picture. Pause at the flag, then downwards again to the ripples round the stern.

Shot number two looks back along the route we have travelled, showing a wake of ripples spreading out across the fjord; glassy water; lots of highlights. Shot three faces ahead. Beyond a stretch of perfectly smooth water is a small steam boat with a bright red funnel coming towards us. It ploughs a V of ripples in the polished surface of the fjord.

This sequence has extracted exclamations of approval—even gasps of admiration—from audiences. Artistic and cultured friends have made

Believe what the exposure meter tells you, says our contributor. Bristol A.C.S. did, but found that almost all the film taken one afternoon for The Bird Book was under-exposed. Court of enquiry! The defence put in this still, which at least showed that the meter had been pointed in the right direction.

remarks like "Pure Ibsen" and "Greig in colour" and "Interprets the spirit of the fjord" and other highbrow things of that sort. But I must not take credit where credit is not due. At the time of pressing the button I was not thinking either of Ibsen or of Greig, nor had I any conscious intention of interpreting the spirit of the fjord. I just did the job the best way I knew, and brought out the "ripple" theme clearly by means of a few judicious cuts.

After this, the familiar nature of the final shot is something of a come-down: a telephoto close-up of a determined seagull vigorously flogging the air with the firm intention of accompanying us back to England.

Decidedly a satisfactory film. And my conclusions?—That to tote a camera tripod on such trips is a frightful nuisance, and to drag it at regular intervals out of the back of the car, erect it, fix the camera to it, level it and take a shot is a hell of a business, but well worth while in the end.

That I must try harder than ever to invent a satisfactory camera-supporting device for use when shots are taken from the moving car.

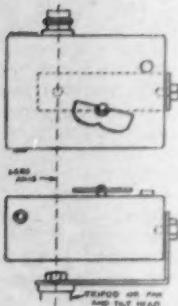
That one can shorten a shot that is too long, but one cannot lengthen one that is too short.

That one should not overcrowd the scene with detail.

That one should always have a single prominent object moving in the foreground. That there must always be motion, even if it be only the ripples on water, and that there is nothing so effective as a small splotch of vivid red.

Some readers may be interested to know that the general perfection of the holiday extended to the performance of the car. During the whole of this trip over some of the toughest roads in Europe we did not have so much as a puncture. But no human endeavour is entirely perfect—I lost the Norwegian equivalent of a £5 note near Lillehammer.





Duplex Sets a Problem

... but CENTRE SPROCKET is equal to the occasion

A simply made attachment enables your Duplex converted 9.5mm. camera to be used with a tripod. Fig. 1 (left) shows camera attached to tripod by the bracket, which is illustrated on the right.

Fig. 1

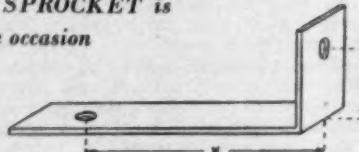


Fig. 2

The new Duplex 9.5mm. film has created a puzzle for many nine-fivers: since the camera is used on its side for Monoplex filming, how can you use a tripod? Yet a tripod is even more desirable than it is with standard 9.5mm., for the frame size is smaller and so camera shake is correspondingly magnified in projection.

Of course, some pan and tilt heads can be tilted through a full 90°. This enables you to pan, but you will have considerably less control than normally, and tilting will become a most exacting manoeuvre. However, the difficulty can be met by making a simple bracket which can be attached to your tilt and pan head (Fig 1). It is made from $\frac{1}{8}$ in. sheet steel or brass, which gives it sufficient strength to support the weight of the camera without vibration.

Take a strip 8in. long by 1in. wide and bend it at right angles 2in. from one end, drilling two $\frac{1}{8}$ in. diameter holes (Fig. 2). The dimensions X and Y depend on the camera you use. X is obtained by measuring the distance between the lens axis and the base of the camera. Y is obtained by adding $\frac{1}{8}$ in. to the measurement from the centre of the tripod bush to the outside casing on the left-hand side of the camera.

Horizontal Camera Position

The bracket should be fixed at right angles to the tilting handle, using a $\frac{1}{8}$ in. Whitworth nut. The camera is then attached, using either a short $\frac{1}{8}$ in. Whitworth bolt, or one of the ever-ready camera case "plugs" available at most dealers. As in Fig 1, the camera should be set with the operating button on top. This makes for ease of operation and is the position recommended for models modified for Duplex filming. After ensuring that the camera is horizontal, and that both screw connections are tight, you're all set for filming.

Have you thought about the effects made possible by the method of projecting Monoplex film? If you thread it with the emulsion facing the lamp, the picture is not just a mirror image, as with normal film, but will also be upside down. Similarly, if a reel that has not been rewound is loaded with the emulsion

facing the lamp, the picture will be right way up, but the action will be in reverse.

So one needs to be careful in editing. Mix reversal duplicates with originals and you may find the action starts to go into reverse! But these peculiarities can be very useful for occasional trick shots, since the effects can be left to the editing stage instead of being done during filming.

Although, at the moment, only the H and National II cameras are being converted to Duplex, conversions may soon be offered for other cameras, so a word of warning to owners of the Pathé B, Luxe and other simple cameras. These models have guillotine-type shutters which expose less of the top half of the normal frame area than of the bottom half. This is generally acceptable in ordinary use and produces results similar to using a graduated sky filter in scenic shots. But if this sort of shutter were used for Monoplex, the right half of the picture would be brighter than the left half. Conversions can therefore be carried out satisfactorily only on cameras using a disc or barrel shutter.



Accurate exposure is more essential with Monoplex than with full-width film, because compensation would ruin many shots unless the film were split before processing. If, for example, you had a dark scene on the first run side of your Duplex film and a light scene on the other, compensation would tend to bring both back to an average density.

Not only that, but supposing compensated processing is given to two shots of differing densities opposite to a single shot on the other side of the



Yes, they're models! These two pictures and the one at the foot of the opposite page convincingly illustrate the startling realism obtained by Mr. J. P. Alpe with the models he has built for his film about Pompeii. But he has a problem which Centre Sprocket is passing on to readers.



film. The single shot would be spoilt by a marked change of density at the point where the neighbouring two shots met. So Monoplex means uncompensated processing and a consequent demand for really accurate exposure on the part of the user.

One thing that greatly surprised me was Pathescope's announcement of the use of 50ft. Duplex spools for the new Lido camera. Spool-loading has never been popular with nine-fivers in this country, because of the risk of edge fogging. Even with 8mm. and 16mm., both of which have plenty of spare width in the sprocket hole area to protect the picture, edge fogging is a nuisance. But on 9.5mm. the picture extends almost to the extreme edge of the film, and there is a further annoyance in that the sprocket holes can ghost print for one or two layers down the film.

Edge fogging with Monoplex is even more difficult to avoid and spool loading is the last thing I would want to use. Reversible chargers would be far superior and we may see a new demand for such as the Gevaert Link chargers, which I have always felt to be the best-designed 9.5mm. charger ever made.

CAN YOU RUMBLE IT?

In the June issue I commented on a film about Pompeii by Mr. Ian Rintoul of Edinburgh. Now I have news of another film

on similar lines. It is being made by Mr. J. R. Alpe of Northwood, and if his film making skill matches his mastery of model making, it should be a very accomplished production.

Mr. Alpe asks if I can suggest a means of producing synthetic lava and miniature flames for the eruption scenes. For lava, I would suggest mixing mud with hot ashes and letting them flow across the ground under the camera by tipping them out of a bucket just out of the camera field. Miniature flames are not so easy to produce: I suggest burning small wood shavings scattered round the models and filming them in slow motion.

Perhaps you can think of other, better ways. This is the stuff of real imaginative film making, and I shall be very pleased to hear from anyone who can help.

OLDEST NINE-FIVER?

Mr. Todd, of Grimsby, writes to say that as warden of an Old Peoples' Home he often treats his charges to film shows. They are, he says, very critical and they are also a great bunch of 9.5mm. fans. He adds that one of his audience may well claim to be the oldest 9.5mm. fan in the country — a youngster 94 years old!

This space reserved for crowing. After all, a reduction in the price of 9.5mm. Kodachrome to 22s. 11d. a charger, plus a quicker processing service, at a time when the price of 16mm. Kodachrome has gone up, surely merits more than a passing mention.

Incidentally, it is very interesting to note that, to conform with new trading practice made obligatory by Federal Court decree, all Kodak colour film marketed in the U.S. next year will be sold without processing rights. Eastman Kodak will continue to process films which customers send them, but are also producing plant for distribution to dealers and others who wish to undertake processing themselves.



The village band leads the procession that heralds the Battle of the Bottles, and is shot by Leics. and Leicestershire C.S. for their film record of the Hallaton Bottle Kicking—one of those time-honoured pursuits, like the Helston Floral Dance, the Pancake Race at Olney and such, which regularly provide newsreel material. Another shot, illustrative of the Society's thorough coverage, appears on page 357.

Newsreel Pitfalls

A survey of some of the actuality films entered for the A.C.W. Ten Best competition. Analyses of entries on other subjects will appear in forthcoming issues.

Beware of television! Particularly if you are making a newsreel should you beware of it. The commentary that accompanies a live outside telecast is no model for the film maker. The TV viewer knows well enough that so often the commentator is filling in time and seldom has anything important to say. But because events are unfolding before our eyes as they happen, we are content to put up with drivel. It doesn't matter: we're not listening attentively.

But it matters a lot in the case of the newsreel, for the images cannot have the same urgency. We are seeing something that happened, not something that is happening as we watch. And because of that we subconsciously expect greater polish and better construction. We make allowances for constructional shortcomings in the telecast, but have come to look on the film newsreel as a sort of recapitulation and tend to feel, perhaps illogically, that because it is a presentation of something that has already taken place, there was time enough to present it adequately.

Yesterday and To-day

If a man involved in, say, a horrific train smash comes to the television screen a few hours after the accident and tells his story, one will be all sympathy and eager to listen, no matter how halting his delivery. But if one read his story next day just as he told it then, one would begin to be critical. It's all a question of impact. But the impact of a newsreel can only be relatively slight, and artifice must supply what is lacking.

We start off on the wrong foot, therefore, if we invite comparison with the telecast, as does the producer of *The Rose Queen* (16mm., stripe, Kodachrome, 280ft.). The audience does not want to be told that there was some trouble with the microphone before the ceremony began, though they would be interested were it a live transmission. And Richard Dimbleby's Coronation manner, all

hushed reverence and humble respect, is certainly not the line to adopt for the crowning of the local rose queen before a sprinkling of neighbours and friends. "Now comes the moment for which she and the audience have been waiting. . . . The audience are silent. . . . It is difficult to restrain a smile.

In point of fact we do not see the crowning. Someone approaches the queen, and then the next shot shows the queen wearing her crown. The crowning should have been the highlight of the film, and if restricted camera position did not enable the author to secure shots of it, he should have contrived to arrange a second performance after the show—not, one would think, a very difficult undertaking in the case of a small local affair.

The Wrong Note

The film concludes with a royal procession, mostly of children, to church, and the music with which it ends is "Abide With Me". But to close a film of this sort with a hymn of any kind is to strike quite the wrong note. But, you say, the ceremony did end with a church service. It did according to the film, but it is doubtful if the service marked the end of the rose queen's reign only an hour or so after her crowning. But even if it did, it would still have been wrong to have sent the audience away with the sonorous hymn ringing in their ears. Light "pastoral" music, with some close shots of the queen smiling happily, would have been a better choice.

After her crowning the "court" is entertained by singers, comic weight-lifters and other performers who seem to succeed each other with bewildering rapidity because there is so little variation in camera angle. At one moment the singers have the stage; next the tumblers have miraculously taken their place. This difficulty in presenting more or less continuous action going on in a small space besets the producers of *Reggie's*, a 16mm., 200ft. record of a university entertainment. Their

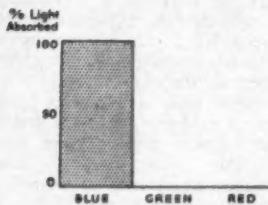


Fig. 1. Light absorption by an ideal yellow dye.

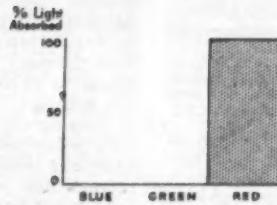


Fig. 2. Absorption by ideal cyan dye.

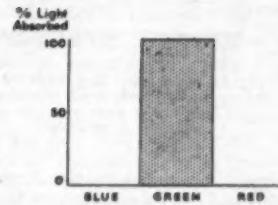


Fig. 3. Absorption by ideal magenta dye.

THE QUEST FOR PERFECT COLOUR

All About Masking

The colour quality of this year's Ten Best has delighted everyone who has seen them. Mr. Lomas here explains how it was achieved by the masking system which counters the unbalanced absorption of the colour dyes. On page 348, Brian Gibson's third article deals with the use of filters for shooting in varying conditions of light.

By I. B. M. LOMAS, F.R.P.S., M.B.K.S.

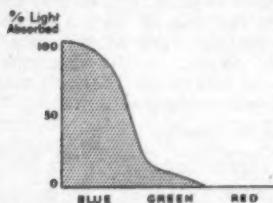


Fig. 4. Absorption by typical yellow dye.

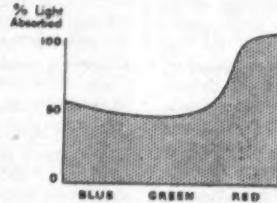


Fig. 5. Absorption by typical cyan dye.

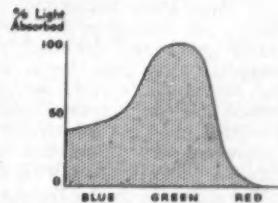


Fig. 6. Absorption by typical magenta dye.

Last month we were left feeling very disappointed at the quality of a duplicate made from a Kodachrome 16mm. original. And when a complaint was made to the laboratory, we were told that the only way in which a better result could be obtained would be by "masking".

Before explaining what this means, let me remind you that our Kodachrome original contained some very pleasing shots of a green boat with red sails, upon an intensely blue sea. This duplicate appeared to have higher contrast than the original; blues and greens were darker, while other colours appeared degraded and, in some cases, lighter than in the "master", as the original is termed.

We must realise that perfect reproduction of the colours in a duplicate demands a perfect colour process as yet unknown. It is worth while considering just what would be required before such an ideal printing process could be achieved.

As already seen, each of the primary colours, in our master, red, green and blue, is composed of two separate dye images. Thus the green boat is synthesised from a combination of yellow and cyan dye images, the red sails from yellow and magenta dye images, and the blue sea from cyan and magenta dye images.

If the colour of the green boat in the

duplicate is going to match exactly the colour in the master, it follows that the actual amounts of both yellow and cyan dyes present in the duplicate must correspond precisely to the amounts of those dyes in the master. Let us take each of these dyes in turn. The yellow dye image in the master should completely absorb all blue light falling upon it, and freely transmit all red and green light, as explained last month. In the same way, the cyan dye image in the original should completely absorb all red light reaching it, and freely pass both green and blue light.

By examining these dyes in a spectrophotometer we can find out exactly what colours in the visible spectrum they do absorb, and what colours they transmit. Thus, the use of *ideal* yellow and cyan dyes would produce results as seen in Figs. 1 and 2. The *ideal* magenta dye would give a result as in Fig. 3. Comparing the diagrams, you will see that, while each single dye absorbs approximately one-third of the visible spectrum, all three dyes taken together absorb all the colours in the spectrum, giving us black.

Such results, however, would be possible only with perfect dyes, which, if they existed, would give us a theoretically perfect colour process. But now see what can be obtained using Kodachrome dyes, and judge how far we fall short of the ideal. First the yellow dye,

MASTER	YELLOW	CYAN	MAGENTA	RED	GREEN	BLUE
MASK						

Fig. 7. Effect of a negative mask made from the cyan image on the original colour film. Max. mask density occurs in areas containing no cyan, intermediate densities in areas with some cyan, and min. density where only cyan dye is present in high saturation.

whose absorption curve is given in Fig. 4. This indicates a satisfactory absorption of blue light, but shows that some green light is also absorbed.

Coming to the cyan dye, we find that while it absorbs red light satisfactorily, it also absorbs an appreciable amount of both blue and green light, which colours it should freely pass. (Fig. 5.) And the magenta dye, which should absorb green and transmit the other two colours, does in fact absorb green and some blue light as shown in Fig. 6.

Effects of Dye Characteristics

If these three absorption curves are compared, we see that the yellow dye most nearly approaches the ideal, followed by the magenta. The cyan dye is least satisfactory, and shows considerable absorptions of colour where they are not required. If we print a duplicate from our master, the effect of these "unwanted absorptions" can best be shown by studying what happens with the cyan dye.

The master image of the green boat consists of both a yellow and a cyan dye image. Upon printing a duplicate, the yellow dye allows practically all the green and red light to pass, so that the green and red sensitive layers in the Kodachrome duplicating stock would be correctly exposed. After colour development we should therefore find a yellow image in the duplicate, closely matching that in the master.

The cyan, unfortunately, does not pass all the blue and green light falling upon it, but

absorbs quite a lot, in addition to absorbing red light. This means that the exposure of the blue and green sensitive layers in our print stock is much reduced, causing a darker cyan image to be formed in the duplicate than in the master. To offset this, laboratories have to increase the overall exposure, with the result that yellow images become over-exposed, and therefore weak. The green boat in our original film is therefore rendered as a darker cyan-green boat in the print.

The deep red sails in our master also lose some of their colour. They are formed from a combination of yellow and magenta dye images and, for the reasons already given, we can expect the yellow to print satisfactorily. However, the absorption curves for the magenta dye show that some blue light is absorbed in addition to green. This causes a reduction in the light reaching the blue sensitive layer of the print stock. Lessening the exposure of this layer will result in more yellow dye being formed during colour development, so that the magenta image in the original film is reproduced as a "magenta plus some yellow" image, giving a reddish colour, in the duplicate. Clearly the deep red sails of our boat will tend to become orange-red in the print.

Where Correction is Possible

We have now seen how each of the three dyes is individually reproduced, and a moment's reflection will show why the intense blue of the sea is rendered as a colour so dark as to appear almost black in the duplicate. Perhaps we were rather hasty in criticising the laboratory!

As you have seen, the cyan dye contains more imperfections, in the way of unwanted absorptions, than either of the other two. If we could find a means of cancelling these, the colour quality in the duplicate would be very much improved: blues and greens would be

accurately recorded in the duplicate, the saturation of yellows and reds could be retained, while the print contrast would not be any higher than in the original film. Fortunately a correction such as I have described is possible, by means of masking.

A negative mask corresponding to the cyan



A practical exercise in colour filming was undertaken when Leicester and Leics. C.S. used Kodachrome for initial shots for their entry for the F.C.S. contest. But the problems of colour filming do not end when shooting is finished, as our contributor explains above.

layer of our master can be printed on to ordinary panchromatic stock if we use a tri-colour red filter in the printer. This black and white mask is developed to a low contrast, which can be calculated for the amount of correction desired. Upon printing a duplicate, the mask and master are held in correct registration in the printer, and the mask differentially controls the amount of light reaching the master and printing stock.

Remembering that Kodachrome is a reversal film, the more light used in printing, the lighter becomes the result; the mask being a negative image of the cyan dye layer will have little or no density in areas containing a lot of cyan dye, but will have high density in areas where no cyan dye is present in the master. Thus the mask density corresponding to the red sails of our boat is high and, if we print the duplicate so that these sails are of correct density in the print, the mask will allow more

light to reach the areas corresponding to the green boat and blue sea, so these will be relatively lightened.

As we have seen, this is just the effect we want, and it is clear that a mask of this nature will greatly assist in obtaining an improved reproduction of our original film. A glance at Fig. 7 will show how this mask works. In addition to giving accurate colour rendering and lowering the contrast of the duplicate, a mask indirectly contributes to improved definition in the print, owing to the type of printing machine used when accurate registration is required. It is too late to regret that we did not know about this masking process when our first duplicate was printed, but we shall remember next time!

Next month I hope to show how the continued quest for perfect colour is influencing 35mm. film production, and how it is likely to help the 16mm. camera user before long.

Filters for Kodachrome

By BRIAN GIBSON

Earlier in this series we dealt with the lack of contrast range in colour film stock and its lack of exposure latitude. This month I want to consider its comparatively limited ability to reproduce colours really faithfully and ways in which we can meet this problem.

It is only necessary to make very slight alterations to the basic exposure to produce quite different results, from soft pastel colours arising from slight over-exposure, to the heavy, almost muddy, colouring which results from too little exposure. But, quite apart from the actual exposure, the most important factor which affects the colour balance of your film is the colour of the light by which it has been shot, and this—surprisingly enough—is something which we can control quite easily.

The basis of the whole thing is that all colour films are designed primarily for use with one particular light source—sunlight (not merely daylight) in the case of Kodachrome Regular, and Photosflood light with Type A. Any variation from these basic light sources will alter the colour balance of the film, and even though the difference in the colour of the light may be almost invisible to the naked eye, it will stand out like a beacon on the film.

Colours Change With Sun

The reason for this is that our eyes unconsciously adapt themselves to changing light conditions, and we assume that colours remain constant. If you feel like using up an odd length of film on an experiment, shoot off a few frames on a red pillar box every two hours throughout a sunny day. You will be staggered by the result. If exposure is correct, every shot will show the pillar box correctly, but the colour will vary from brilliant red at noon to

orange and even something approaching blue—all because the colour of the light has changed during the day.

To measure properly the colour of the light requires the use of a colour temperature meter; but these are rather expensive, and rule of thumb methods can suffice, just as they do in so many other branches of film-making! The human eye is sensitive enough to notice that sunlight is redder than normal in the early morning and at evening. (The rays strike the earth's surface at a tangent and thus have to pass through a greater thickness of haze than at midday.) By the time the eye notices the difference, however, the light may have changed colour to a degree almost outside the range of compensation that can be given the film. A blue element needs to be added to the picture to counteract the excessive redness, and thus bring the colour balance back to what we accept as normal.

Need for Filters

Similarly, on an overcast day, the atmosphere is much colder and bluer and we must add some warmth by introducing some red. Colour film always exaggerates these colour differences, and we have got to counteract them, as far as possible, if the result on the screen is to look normal.

For similar reasons, telephoto shots often require some form of correction to overcome the blue cast caused by distance haze. The exact degree of correction needed depends upon the conditions, of course, but I work on the basis that if a normal focal length lens (such as a 1in. on a 16mm. camera) requires no correction, then a 2½in. will require slight correction, a 4in. slightly more, and so on up

the scale. It's all based on guesswork, really, but in most cases of this sort some correction is better than none at all.

How can we control the colour balance of the light by which we shoot? Obviously we cannot change the colour of the sunlight, and so we have to change the colour of the light passing through the camera lens by the use of a filter. Kodak have a whole range of such filters made specially for the job.

Colour correction filters, as they were known until a few months ago, have now been replaced by a new range, called light balancing filters. There are two series: one consisting of various densities of blue, and the other of various densities of amber. Details of the various numbers, filter factors, etc., are given in the table below.

During a normal summer's day, the sunshine between 10 a.m. and 4 p.m. is unlikely to need correction. After 4 p.m., the light becomes redder, so you need to put blue filters in front of the camera. I suggest working on the basis of one step deeper colour for each hour of daylight after 4 p.m. Thus, between four and five o'clock, try a Wratten 82 filter over the lens; between five and six, a Wratten 82A; and so on.

Brightening Dull Colours

When there is no sun, the principles apply in reverse. If the scene is lit by diffused skylight alone and it's rather a grey day, the uncorrected picture will appear very cold and flat, while the shadows will be blue. A Wratten 81 filter over the lens will add the required amount of "warmth" to it, while for really gloomy conditions, a Wratten 81A may be required.

In my view the deepest filter in each range (i.e., the 82C and the 81B) tends to tint the

picture rather than merely correct the general colour balance, this being especially noticeable with the Wratten 81B. However, some people like their colour films to be "warm-toned", so perhaps this is just prejudice on my part.

Using a filter to correct the colour of the light by which you are shooting a scene is an easy way of exercising control. Not so easy is to obtain consistent balance *throughout a film*. All colour films are extremely complicated both to manufacture and to process, and different batches of the same film do possess slightly different characteristics, both in colour balance and in speed.

Laboratories Will Help You

If your pocket can stand it, buy all your stock of the same batch number, instead of getting a roll here and a roll there. It was once also thought necessary to send all the exposed film for processing at the same time, but recent changes in processing standards have brought about a far higher degree of consistency than hitherto. If accurate matching is of great importance, notify Kodak of the date on which the last batch of film was sent for processing, quoting the number punched on the lid of the carton in which the film was returned to you, and they will process the latest batch when all the various developing baths are giving the same result as on the previous date.

If you can't manage to shoot the whole of a film on the same batch of film, take all the scenes for entire sequences on the same roll, so that you don't have to intercut shots from rolls of different emulsion numbers. And play around with light balancing filters to achieve consistency within each roll—then you will be well on the way towards getting good results.

FILTERS FOR KODACHROME FILM

Wratten 85

Conversion filter for use when exposing Kodachrome Type A in sunlight. It tends to act as a slight haze-cutter, so sometimes produces a slightly "cleaner" result than Kodachrome Regular without any filter, especially on sunlit long shots.

Wratten 2A

This absorbs ultra-violet rays, thus acting as a haze-cutter with Kodachrome Regular, producing a similar result to that obtained with Type A film and a Wratten 85. No increase in exposure is necessary.

Neutral Density

Mainly for special purposes; e.g., if it is required to work at a wide aperture to secure differential focus. It also flattens the contrast range to a certain extent. Obtainable in various densities. Normal N.D. filter requires an exposure increase of 1 stop.

Pola Screen

Only by the use of polarised light can sky tone be controlled; it also controls reflections from non-metallic surfaces. Effective only for side-lit scenes, and requires an exposure increase of one stop.

Light Balancing Filters

Used for correcting colour balance under lighting conditions different from those for which the film is designed. There are two series:

Blue	Yellowish	Exposure Increase
Wratten 82	Wratten 81	Nil
Wratten 82A	Wratten 81A	1/3rd stop
Wratten 82B	Wratten 81B	2/3rds stop
Wratten 82C	—	1 stop

The blue series is used for reducing excessive redness in late evening or early morning scenes. The 82A is also the recommended filter for Type A film used with half-watt light instead of Photofloods.

The yellowish series adds warmth to a scene, and is useful when shooting on dull days, or for long shots when atmospheric haze is present.

Notes on Use

Both series can be used with either Regular or Type A. As the Wratten 85 filter acts as a slight haze-cutter, less correction is needed for Type A in daylight than for Kodachrome Regular. Do not use Light balancing filters with the Wratten 2A, a neutral density filter, or a pola screen, nor the Wratten 2A with the Wratten 85 when shooting on Type A film.

THE CAST APPEARED IN BOULOGNE—BUT
DID NOT LEAVE HOME...



The unit went to France but failed to complete their shooting schedule. The cast could not be assembled for a second visit. What to do? Well, if the whole team could not go over, two members of Dover F.S. could. So off they went to take stills of garages, petrol pumps and the like, and to bring back posters. With the stills as a guide, the Society transformed the Technical School, Northampton Street, into M. Dubois' garage, put up the posters and built the petrol pump. So in their film, *The Gentlemen Go By*, a bit of Dover becomes Boulogne—and the Society claims that you'd never know.



Window Shopping in Dublin

By SOUND TRACK

But of course the Geva Carena is available in Eire, said Gevaert (Eire) Ltd., after I had wrongly reported the opposite a few months ago. So, on re-visiting Dublin recently I went to Harcourt Street to express regrets to Mr. Harvey the Managing Director and to find out more.

The Carena is made in France by Mécanique Photographique, for the parent Gevaert Company in Antwerp and, of course, all the direct Gevaert subsidiaries, such as Gevaert (Eire), are the agents for it. As a matter of interest, Gevaert (Eire) are also the Irish agents for Noris projectors and for Voigtländer cameras.

While their main work in Eire is as a sales company, they also run a 3-day processing service for all the monochrome emulsions—8, 9.5, and 16mm. reversal, negative, and positive, and both single and double-run 8mm. Incidentally, they report that sales of 9.5mm. film are brisk. All their processing is by the

rack method, with some whole-reel visual compensation before second development.

They also process 35mm. still films, negative and reversal, but no 35mm. cine film is processed in Eire, nor is Gevacolor, which goes to Antwerp. However, supplies of the latter are very short, due, apparently, to the heavy demand, including that from the professional film industry on the Continent and in India.

Gevaert (Eire) award a cup annually for the best amateur film with some educational slant produced in Eire—whether or not filmed on Gevaert stock—and in the judging they are assisted by the National Film Institute of Ireland. To reach the headquarters of the N.F.I. of I., or rather the *Institiúid Náisiúnta na Scannán, Eire*, you have only to cross Harcourt Street from Gevaert to No. 65, where you can be assured of a welcome by the



Since a poltergeist takes a role in Wakefield F.S.'s 16mm. Peter Polster, one can safely hazard a guess that trick work will be to the fore. (Memo for amateur actors: head scratching to indicate bewilderment is an overworked gesture.)

Secretary, Mr. Francis B. Ryan.

The Institute's jobs include fostering film appreciation, sustaining the moral tone in films, aiding production of sponsored Irish films, screening non-commercial films (mainly foreign-language other than English) in Dublin for members, just as our big-city film societies do, and issuing their quarterly magazine, the *National Film Quarterly*.

Among the subjects raised in the current number is the prospects of an Irish film industry. I must say that these seem to me pretty forlorn in a country with a population of only three millions. But, again, all would agree that locally-made short films, so long as they are not inferior copies of the English-speaking standard product, would be very acceptable; and I am hoping that someone with real drive will do something to cheapen professional production, even at the expense of slight technical deviation towards TV standards.

YOU'RE WELCOME, MADAM!

I think most people who use lenses are generally aware of some of the difficulties encountered in designing them. To obtain a flat field, to get all the colours to focus at the same plane, to cancel out inherent defects and to arrive at curvatures that can be achieved consistently in practice . . . all this demands a series of complicated mathematical calculations for each surface of each of the several elements that make up the modern ciné lens.

Since they are commercial propositions, there must be some limits imposed on the time and cost allowed for design, and the infinite number of combinations of the many variables can be explored only as far as the first practical solution. The success of certain famous lens formulae under certain conditions

gives a hint of the number of permutations explored.

Here, then, is a subject that lends itself to receiving assistance from digital computers, now so much in the news. These electronic mathematical "brains" are able, in an incredibly short time, to do a whole series of calculations: thus, so long as the basic task is fed into them, they will work out a whole set of alternative lens element designs, and the designer can then select the most promising for further consideration.

He can, in fact, explore many, many more alternatives in a given time. This has been done with

the basic Tessar design, and it is claimed that improvements have already been achieved, thanks to the British Scientific Instrument Research Association. Since these new techniques further permit compromises that may cheapen manufacture of the lenses, we can heartily welcome MADAM, as the digital computer at Manchester University is called.

THE RIGHT ANGLE ON LENSES

Although I think it is generally more useful to express lens angle as the width of subject taken in at a certain camera distance, some people prefer the angle to be stated; and the angle taken in by what are called the standard lenses—1in. with 8mm., 1in. with 16mm., and 20mm. with 9.5mm. film—is about 22 degrees in the horizontal plane. With wide-angle attachments, such as the Hyper Cinor, the angle becomes about 44 degrees. This is the same as in most box cameras but, as explained last month, it is regarded as wide-angle in ciné. In France, Berthiot are advertising a 10mm. lens for standard 16mm. camera mounts with an acceptance angle of 55 degrees. So are B & H in America. The 5.5mm. Kern lens for 8mm. cameras gives an angle of 50 degrees.

But what we want is a *real* wide angle lens, with an acceptance angle of 90 degrees—a full right angle. As has been urged before: *manufacturers, please note!* This is far from a wild request. The 35mm. still people have such lenses: a fairly new typical example is the 21mm. f/4.5 Zeiss Biogon; and Berthiot ages ago produced their 28mm. f/3.3 Angulor, with 68° angle.

For the record, the equivalent focal lengths for 90° angle would have to be about 6mm. for 16mm. film and 3mm. for 8mm. This may cause some loss of sleep to designers of lenses,

but it would spare cameramen considerable headaches when they are asked to shoot long shots in minute bath rooms.

GOING TO EXTREMES

When you buy a new or second-hand camera—of course you read the instruction book. (Incidentally, if none comes with a second-hand instrument, acquire one by writing to the makers or by advertising or by enquiring of a ciné society.) But further, I would exhort you to include in your first reel of film at least one shot taken under each of the *extreme* conditions.

For example, take one distant shot and one close-up at the full aperture of the lens, and one shot at the fastest and one at the slowest taking speed. Only thus can you ensure that the camera is going to behave nicely throughout its listed range, and only so can you lodge the necessary *immediate* complaint if there are shortcomings.

Once when I gave this advice to a beginner, he very sensibly asked how on earth he could take a shot at f/1.9 when for all he wanted to shoot, the instructions specified f/8? Well, the daylight interior is the answer: back to the window, bright day, friend at four feet, f/1.9 on daylight Kodachrome. If the lens is a fixed focus, a portrait attachment would be necessary, but this does not affect the validity of the test so long as the attachment is a reputable make and you shoot accurately at the same distance as its focal length.

THEATRE OF YOUR OWN

Back in London, with a population more than twice Eire's total, it is good to see the National Film Theatre, now so well established and accepted (even if the present building is under notice of demolition). This is especially so when one considers that it can now safely show silent films for two spells of four days. I hope no one holds back from going to see silent films just *because* they are silent and therefore *old*—subtly publicized anathema of the professional cinema. Even the straight drama, made without frills to suit the tastes of 1920 or so, has a lot to give to anyone who, in turn, will give a little participation. I must say I tremendously enjoyed *Way Down East*.

But to make things even better for, and at, the National Film Theatre interest must continually spread, and people wanting to see particular films, for whatever reason, should write either to the theatre or the British Film Institute, or to the national Press so that interest is further aroused.

While there is a vast store of interest in the present programmes, there are still grave omissions: we have yet to see a William Haines film, or one co-starring Reginald Denny and Laura La Plante; or, coming to teams of the early talkie period, Wheeler and Wolsey. They supported Bebe Daniels in *Rio Rita*, and one would enjoy that again.

Another omission is "part talkies": none has

been revived. These were transition-period films, damned by their name. Yet many a part-talkie is made to-day—i.e., films with long non-dialogue stretches—but in 1930 the talking part was deemed to be a selling point. What a pity everything in the professional cinema has to be all-something! One would be able to justify *part* colour, *part* wide-screen, *part* dialogue, on narrative and dramatic and even on pleasure grounds!

However, these part-talkies were of decided interest, especially as the silent parts generally had the old freedom, whereas, in the talking parts the camera was locked in a booth, and the players were almost as constrained. I well remember seeing a good example in a York cinema in August 1930: *The Crooked Billet*, based on the play and briskly acted by Carlyle Blackwell and Madeleine Carroll. It could well stand revival.

THE GREAT OUTDOORS

Cinerama, with its three separated projectors, vast curved screen and sound all-over-the-place, seems essentially to demand a special and ultra-careful set-up in a theatre, and so I was amazed to read that it has been run in the open air. I pass on the information partly for general interest (since outdoor shows on a summer evening are fun if the weather's all right) and partly to enable specialists in the art of pub wagers to win free drinks. It happened a few months ago at the International Trade Fair at Bangkok, Thailand, and is reported in the April issue of *Fortune*, with an accompanying picture of the American section of the fair showing a corner of the Cinerama set-up.

Another surprise in the same issue is an article headed *The Valley of Smog*. A large area of industrial America is particularly embarrassed by smog because conflicting air currents from sea on one side, and mountains and desert on the other, cause a stagnation of industrially-polluted air over a famous city. This is a phenomenon not unknown in England, but of course the transatlantic version is vaster and smoggier. The article does not state the effect on exposures, but the suspicious reader will have guessed the location . . . Los Angeles, Cal.

TIME TO REMOVE YOUR CAP

Every week some unfortunate cameraman shoots with lens cap covering lens, because he has omitted to secure the cap in such a way that it obscures the viewfinder when on the lens. And they don't do these things better in France. A friend tells me that while shooting a street scene in Paris, he became aware of an onlooker near his elbow. At the end of the shot, said onlooker regretted the liberty, but felt he should point out that Monsieur had been turning with his lens covered. So in filming, as in golf, you keep quiet, whatever the crisis, till the end of the take.

The Gauge That Was Overlooked

The National Amateur Film Viewing Sessions held at Bedford in May were certainly worth a visit, as much for the people one met as the films one saw, but it was a pity that only two 8mm. films were shown (and even these were introduced only at the last minute). They were the two Kodachrome I.A.C. prizewinners, *Tangalooma Whalers* and *Ex Umbra*.

The former is a very capable account of what goes on at an Australian whaling station, with some colourful shots of slaughtered whales. *Ex Umbra* tells an attractive little tale, pleasingly photographed. A little girl's purchase at an antique shop leads to her older sister meeting the antique dealer. He sees her home . . . and there, to my astonishment, the film ends. I had been hoping that a really interesting story would develop.

The film has been criticised because the commentary is so detailed that the visuals are hardly needed. But as the tape accompaniment to this and to *Tangalooma Whalers* were well out of sync. almost all the way through, this did not trouble me! In saying this, I do not intend criticism of the Crest F.G. who had no time for a rehearsal, but I do hope that, next time, more 8mm. films will be entered so that properly rehearsed viewing sessions can be arranged.

Good Quality Dups

Both the above films will be added to the I.A.C. library next year. At present, their loan is restricted to clubs presenting the full programme of I.A.C. prizewinners. I was interested to note that both prints were colour dups from Colour-Technique. They could be recognised as such by the slightly grainy appearance, the inevitable colour degradation and the occasional loss of focus at splices. But, all things considered, I thought their quality was surprisingly good and am hoping that now such dups are available, it will not be long before the 1952 Kodachrome prizewinner *The Mice Will Play* will also be added to the I.A.C. library.

An interesting piece of 8mm. equipment on display was the Kodascope Eight-500 projector, now made in this country. This projector, which supersedes the Eight-46 is built into its own carrying case which also contains a resistance for the 115v. 500w. lamp; it is fitted with 400ft. spool arms (so no British 8mm. projector is now supplied with the once common 200ft. arms) and sells for £40. I wish we had been given an opportunity of seeing it in action and so checking for ourselves the

Kodak representatives claim that it gives more light than any other 500w. projector.

It had been hoped to demonstrate the new Microtecnica 8mm. magnetic stripe projector. This, we were told, is to sell for under £150, but unfortunately no model could be made available in time.

Gallic Balm

However, as I say, it was the people who really made the whole thing so worth-while. There was a lot of talk about sound and lip sync.; I remember M. Olivere's bland reply when asked what happened if you wanted to edit film and tape once lip. sync. had been achieved: he brightly explained, "ze must start all over ze 'gain". But post synchronisation, he thought, would give the amateur all that he needed.

Mr. Peter West (whose film *6d. for the Guy* has been reviewed in these columns) was also seeking lip sync. but with the aid of a device of his own which he was confident would give him what he wanted, if only he could find time to work on it. He also showed me his 8mm. Cine Nizo camera, to which he had added a very efficient single picture device.

I began to wonder whether there was any future at all for the silent filer. Mrs. Day assured me there was. She and her husband had been very impressed during their travels overseas by the way in which the silent film could surmount every language barrier. So Stoke-on-Trent, at least, have no intention of abandoning all for sound.

From Denys Davis I learned that Fourfold are going to make another film, and that, as the cast included a boy and a dog, it was certain to be a success! He did not mention whether they'd be using 8mm., but, after seeing some thirty 16mm. club productions, I was left wishing that club producers would give a bit more of their attention to the smallest gauge. Many simple 8mm. family films sent to me to review, have had much more entertainment value than these ponderous club "comedies" about hen-pecked husbands and film units at work. So next time, please, let's have more 8mm. films on show.

ONE FILM—TWO GAUGES

Death of the Salesman is a four-minute black and white film by Fred Lorenz. A salesman, tired of life, is about to throw himself off a bridge when he is stopped by a policeman. But the salesman is very persuasive—after all, it's his job to be—and the film ends with both

salesman and policeman jumping off together.

Nobody could accuse the producer of lack of originality. The film was shot simultaneously on 9.5mm. and 8mm.—at least, that was the idea. In practice one camera was usually jamming while the other was filming. So, as the film could not be shown in its entirety on either of the gauges, the screening began on 8mm. and finished up on 9.5mm. I wonder how competition judges would react to this sort of entry?

The story holds one's interest and is competently told (despite some murky photography), but it lacks conviction because of a deplorable piece of miscasting. The "policeman", who looks even older than P.C. Grubb, neither holds himself like a real policeman nor behaves like one. For example, he grins inanely as he shambles along the river bank bouncing pebbles off the water. Not for one moment, can one really believe in him.

The salesman is much more convincing. His identity is cleverly established by a shot of the samples from his case splashing into the



The Miller 8mm. camera is set up on the bridge which provides the setting for *Death of the Salesman*. The director, on the right, looks the part, but it is a weakness of the film, says Double Run, that one of the players does not.

water. There is no shortage of bright ideas and there is some imaginative camerawork. For one shot of the policeman's feet, the actor held the camera himself and pointed it down as he walked along. To my astonishment, the resulting shot, which was cut very short, was quite effective.

It is nearly always better to make your story fit your actors than the other way about. After all, there must be films in which a superannuated Keystone Kop might profitably appear. But I'm afraid that this wasn't one of them.

Take Your Pick from the 8mm. Postbag!

A reader asks: "When one takes single shots with a Paillard Bolex B8, does it matter what speed the motor is set at?" The answer is that the exposure at 8 f.p.s. is 1/17th sec. but that from 12 to 64 f.p.s. remains constant at 1/25th sec.

Mr. Gordon Barnes writes from Baghdad to tell me that 8mm. filmmakers there now send their films to Kodak-Pathe of Sevran, France, for processing instead of to England. "Reason—return of film by registered Air Mail free whereas Kodak of London charge from 5s. to 8s. 3d. per reel. This amounts to a very large saving on our total costs. Time from Baghdad to Baghdad averages ten days (has been as low as seven) whereas I never get a film back from U.K. under three weeks."

Kodak point out that "the purchase price of Cine-Kodak and Kodachrome films includes the return postage by normal mail within the country of processing. It is, however, left to the countries in which processing is carried out to decide what proportion of their outgoing mail expenses is to be charged to the customer. In Harrow, it is our normal practice not to charge for return postage if the amount is less than 5s., but . . . if the cost of return postage by air mail to some of the more distant places

is to be borne by us, the cost of the film would be increased in proportion. That Kodak-Pathe apparently make no charge for the return postage may quite easily be based on an arrangement similar to our 5s. limit. . . ."

But why, Mr. Barnes wants to know, charge the full postage if over 5s.? Why not just charge the excess?

I am grateful to *Centre Sprocket* for putting me in touch with Mr. Lewis C. Parsons of Hampton, Virginia, who comments on my reference some months ago to the very fast 8mm. emulsions now available in the U.S. "Regarding the Kin-O-Lux", he writes, "I've never used it, for more than one reason. It is not available in local shops except on order; although Kin-O-Lux rate this film Weston 225, most authorities rate it at Weston 100 or 80; and lastly I use a Du Pont film which I buy in bulk at \$1.00 per 25ft. This film is rated 125 daylight—100 tungsten (A.S.A.) and is effective at this speed. . . . Normal room lighting, either day or tungsten, television with no extra brightness, even pictures of a theatre screen are possible with normal development. . . ."

"Probably the answer to speed is going to be in Kodak's new Tri-X negative: This film

is only available in 16mm., but I'm sure the independent supply houses here will soon be re-perforating and re-spooling it. Fantastic speeds are being obtained with this material in 35mm. still photography—speeds as high as A.S.A. 1,000 with special development".

Mr. Parsons has very generously sent me a roll of Du Pont to try for myself, but I'm going to save it for a really worthwhile subject, so it will be sometime before I can report.

Meanwhile, Mr. W. B. Houston of Northwood, Middlesex, has sent me some Kin-O-Lux film that he has exposed himself. He comments, "I have been pleasantly surprised at the results I have had. The grain is quite acceptable and the speed is there all right. I have taken half a reel of television at f/1.9—the results are amazing. . . ."

I, too, was very impressed when I saw his film. The TV shots came over well and there were good shots of a toy train taken at 12 f.p.s. four feet from a window on a dull day. The grain seemed to compare very favourably with that of Gevaert Ultra and was certainly nothing like as noticeable as I had supposed it would be. Subsequently shots taken at f/2.8 with the aid of a 500w. bulb in reflector at distances varying from 5ft. to 3ft. 6in., together with an 80w. ceiling light, were rather under-exposed, but even if the emulsion speed is not quite all it is claimed to be, it is very much faster than anything available over here.

Can anybody help Mr. W. Swanston of 9 Queens Road, Eyemouth, Berwickshire? He writes, "I have a Univex 8mm. single run cine camera and so far haven't been able to get even one film for it. . . . I tried Gevaert but they only supply it in Movex chargers". I recently came across a dealer with an American single run version of the Sportster; he too had been unable to get any film for it. Could not Gevaert make single run film available to such people in bulk, if not spooled? I suppose that the Movex chargers are not loaded in this country and that there is insufficient demand to make the importation of bulk film economic.

I did suggest to Mr. Swanston that he might try buying a double run spool of Gevaert film which is supplied ready-scored for slitting. If he then retired to a totally dark cubby hole he might be able to slit the unexposed film and reload it on single run spools—but I imagine this might prove a very tricky business.

Have you seen that 100ft. 16mm. film made at this year's premiere of the Ten Best? There they all are, Ten Best winners and all, grinning and grimacing at the camera. . . . Even the Editor of *A.C.W.*

(*Nasty step, eh? Justified, though. But those who appear before the camera in hurried newscast shots could cause cheer if, instead of doing what they are told, they started to impose their ideas on the director.—Ed.*).

Script Writer's Corner

By ARGUS

A question which crops up sooner or later is, "What about making a film of our town?" Usually it is sooner. As a rule this type of film is regarded as easy to make and a sure-fire winner. All that is needed, it is all too often thought, is correct exposure and some good camera angles. I am prompted to make these remarks because I have recently had an opportunity of discussing such a film with one of our readers.

A great deal depends on the aim of the film and the type of audience for which it is to be made. If all that is wanted is a series of picture-postcard views strung together, then undoubtedly it is a simple thing to produce. If the audience is a purely local one, and not very critical, the film may have a measure of appeal. But such a film is not worthy of any society which takes its activities seriously.

I think the best introduction to this type of film can be found in the words of the late Andrew Buchanan. "Begin, therefore, by studying the familiar locality afresh and making brief notes of everything which contributes to the general character of the place. The first task is to capture something about the place which is actually invisible—character."

Faces, Not Places

Now between the picture-postcard type and the film of character there is a big gap, and in that gap may be found several intermediate types, usually with a bias in one direction or another. It may be unnecessary to say it, but character is peculiar to each town. We make a rough effort to convey the idea when we say that town is a market town, or a cathedral town, but the film maker must go more deeply into the matter than that.

To limit a film of a cathedral town to the cathedral, or even to give too much prominence to it, is as wrong as to assume that the publicity films of holiday resorts show the full character of their towns. After all, the holiday season lasts only a few months, and the residents do not cease to exist when the last visitor has gone. On the contrary, it is then that they can live a fuller life.

If you are interested in an urban district which is a dormitory for a big city, you do not limit your film to pictures of people leaving the town in the morning, and returning in the evening. That activity must be shown, of

course, because it is part of the character of the place; but in such a district it is usually found that dramatic and operatic societies flourish, gardening is popular, and that the sports clubs are social centres. Education is well to the fore, and religious groups are usually well established.

Now all these things and many others have a bearing on the character of the district. They are woven into the pattern of life. Static scenic shots, no matter what amazing angle may be used, could only be a background. They are not the things which put life into the film and make it worthy of being shown to any audience.

Do not think I rule out shots of beauty



Young film enthusiasts at Athelney School, Bellingham, solve their scripting problems by classroom discussion.

spots, parks, famous buildings, etc., entirely. They have their place in the film, but only insofar as they have a bearing on that invisible thing—character.

A successful documentary film (and after all these are documentaries) is a very satisfying production, but there are groups which try to find a different approach to the film of "our town". Needless to say, I agree that every film about to be produced should be approached with a fresh and open mind, but the "something different" approach must be handled very carefully. The biggest danger is that the "something different" will take the foreground and the town will be pushed into the background. Character will not be built up, and yet the success of the film does depend on character.

To sum up, at the one end of the scale we have a film which will help a stranger know something of the outstanding physical characteristics of the town. At the other, we have the film which makes him feel that he knows what it would be like to live in the town.

One final note: usually only the favourable facets of the character are included in this type of film. Are we subject to box office after all, or is it civic pride?

Unfortunately, I was not able to attend the first showing of the Ten Best Films of 1954, having had to return North on the day before the show. I must wait, therefore, for another opportunity to see what lessons the Ten Best hold for the script writer. You have noticed, of course, how humour dominates them?

I was particularly interested to read about *Timothy* because it seems to have a bearing on my remarks last month about trying to visualise how a youngster looks at life. A child's sense of values is very different from that of a grown-up. How often does a grown-up stop to think what a dilapidated teddy-bear means to an imaginative child waking during the night, or what pictures the flickering flame of a night-light conjures up?

Surprise Element

And that reminds me of the graphic descriptions in a letter I received the other day; the early morning raindrops on the flowers and shrubs. The clouds giving way to sunshine. The children passing on their way to school, some in little groups chattering solemnly, some skipping along gaily. One or two pausing at the gate to wave their hands. The milkman and postman who found time for a friendly word. The birds busily engaged in their pursuits. The cat which stalked the birds. The new buds on the nearby flowering shrub. The housewives turning out in the afternoon to do their shopping.

The writer finished up by observing what an interesting and pleasant day it had been. Yes, it was a letter full of kindly observation and cheerfulness. The writer? He was confined permanently to an invalid chair and wrote from the verandah in the front of his bungalow. Now, which is better, to disclose this fact at the beginning, or, as I have done, at the end? Isn't the answer obvious?

It occurs to me that there may be lone script writers who feel diffident about offering their efforts to societies they don't know and are robbed of an opportunity of having their scripts produced. If any reader is in that position, I suggest that he gets busy. If he will let me have the necessary details, the attention of societies will be called to available scripts by an entry in these notes.

I do not want a full description of the plot. I suggest a very brief reference to the theme, the types of settings (giving number of interiors), the size of cast, and an estimate of the running time. As an example—

THE VILLAGE BAND (Comedy). The effect of family rivalry on the local band. Village ext., 2 domestic, 1 schoolroom, int. 4 M 4 F (plus band), 14 minutes.

Any society in search of a script, or interested in any entry, will then be put into touch with the writer.



Holiday films can make the grade if they are planned with care. There are two in
here is how one of them (Narrow Boats) was made.

I Charted My Course with Nine Scripts

By JAMES WOOD

The advertisement in the newspaper promised a unique holiday—and if the holiday was unique, wouldn't a film of it at least have a start over the common or garden holiday record? I wrote for the illustrated brochure, and there they were: enticing details of a leisurely cruise on a converted barge along 70 miles of rarely used canals from Market Harborough to Leighton Buzzard.

But an amateur movie maker needs rather more precise details than will satisfy your run-of-the-mill holiday maker. I wrote again—to the director of the firm, no less, and a most helpful letter came back. It described the daily routine, painted for me the type of scenery awaiting the camera, told me about the locks and tunnels and even mentioned the wild waterfowl I could expect to see.

Rationing the Film Stock

Fired by all this information I enthusiastically set about preparing a script. The first attempt I tore up. I tore up the second, third and fourth. . . . The ninth attempt seemed to me to be as reasonably complete as I could hope to make it. But, of course, there would be much material that I couldn't plan for. All right! I'd take 300ft. of Kodachrome with me to take care of the scripted and unscripted stuff and I'd leave 100ft. at home for continuity shots for filling in gaps or smoothing over awkward action.

On a memorable day towards the end of May I boarded the barge. I took with me rather more impedimenta than the other voyagers, for my luggage included an f/2.6 Ensign Autokinacam, tripod, Weston exposure meter, fading glass, range-finder, film stock—and the script. We were all new to each other, my fellow voyagers and I, but you know how it is: in next to no time we were on Christian name terms, and all showed helpful interest in the proposed film. Indeed, the helmsman, born and bred on the canals, was enchanted at the prospect of appearing in it.

The day's routine was this: after breakfast aboard we'd move off at a steady $2\frac{1}{2}$ miles an hour, towing the butty boat behind us; for lunch we'd tie up at a beauty spot or within easy reach of a village where we could spend



For the opening shots of *Narrow Boats* the author used shots of himself taken by a friend. The sky background preserves the secret of the change of location, for these shots were taken at home.

a little time exploring; afternoon tea was taken aboard and so was dinner—at seven o'clock, with the barge moored for the night. Then off we'd go for skittles and a sing-song at a canal-side pub, while those seeking more restful pursuits would play cards in the boat's lounge or read or listen to the radio.

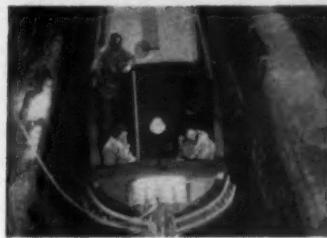
It was all down in the script, culled beforehand from the brochure. And the slow progress of the boats helped the filming. I could jump off when I wanted and at reasonable leisure take shots of the boat as well as from the boat—and it was essential to have both kinds if a rounded picture was to result. The problem facing the amateur who takes a holiday on, say, the Broads is that it is often difficult for him to take a sufficient number of establishing shots of his own boat, so he tends to take more shots than are desirable of other boats from his own. Hence the audience is liable to get confused and is often not sure which is which.

Always a Reason

In addition to these "progress" shots and views of the scenery, I was careful to devote plenty of footage to my companions, but always they had to be doing something to warrant their appearance in the film, even if it was only gazing at the scenery. But mostly I was able to film them doing positive things:

re are two in this year's *Ten Best* — and
was made.

Course scripts



Shots taken at three locks
were neatly assembled into
one sequence, giving the
impression of the barges
passing through one and the
same lock, and so making for
orderly continuity.

helping the crew to get the boats through the locks, for example, and carrying out odd jobs incidental to the trip, and so providing me with useful continuity links.

As I say, they were all most co-operative and, indeed, on one occasion helped me to secure some shots which appear to have gone down well at the public shows so far. I was in the cabin reloading the camera when I heard a shout of "Swans!" I scrambled up, took a hurried reading and was able to secure some attractive shots of a swan shepherding her babies from the boat as it glided by.

Every Exposure Checked

Though throughout the cruise the weather was — as the exposure tables put it — "hazy, bright", with only occasional sun, so that meter readings were fairly constant, I took a reading before every shot (I used the Invercone on the Weston). Colour film is tricky stuff to deal with, and there would be no opportunity for retakes. As each shot was taken, it was duly ticked in the script—and the temptation to take the odd shot here and there firmly resisted.

However, there had to be some improvisation. A case in point is the sequence showing the passage of the barges through a lock. The boats enter an empty lock, gates close behind

them, water rushes in, gates open, giving a wipe effect to the following shot of the bows of the leading boat in which are the holiday makers gazing at — cut — a picturesque cottage on the far bank. This sequence gives me a certain amount of satisfaction because in point of fact the boats go through not one lock but three.

At the first lock I was stationed on land near the front gates and filmed the boats pulling in, following with a shot of the water pouring through the sluices. At the second lock the closed front gates were between the camera and the boats. As the gates open, the holiday makers are seen grouped on the bows, eager to see what lies before them. To have followed this with just another stretch of canal would perhaps have been rather a let down, so I kept my eyes open as we approached the next lock and decided that the wayside cottage would provide a suitable focus point. So now, shooting from the boat, I filmed the gates slowly opening to reveal the cottage. Careful frame matching makes the action appear continuous.

Hand-held Steadiness

Much of the film was shot from the butty boat because the vibration from the diesel engine in the leading boat set up too much camera shake, and I can safely claim that the shots are steady enough, even though most of them were hand held. So they should be, for the boats made their way with a slow serenity that would have gladdened any cameraman's heart. But I had intended to use the tripod I took with me. On the second day out I dutifully fixed the camera to the pan and tilt head, turned the screw firmly — and screwed it right off, the major portion remaining firmly embedded in the Kinecam. So I could use neither tripod nor pistol grip for the rest of the trip.



People in your holiday film—but make sure that they are shown doing
it's a maxim that the author of *Narrow Boats* observed to advantage.

Odd Shots

By

GEORGE H. SEWELL,
F.R.P.S.



Meridian Film Unit used a Paillard Bolex with 75mm. lens to secure close-ups for their film on civil defence activities at Bexley.

Scriptwriting Snags. The film being a visual medium, scenes must be thought of in visual terms. I have said it many many times before and will repeat it again many more. But the principle can be carried to excess. I was discussing the proposed treatment of a film of a rather difficult subject with a group, and was desperately trying to make the proposed treatment follow a line of development that would bring out the dignity and interest of the subject.

I was, in effect, trying to decide each new visual step in the proposed film on the basis of what it would say to the audience. But my enthusiastic collaborators were gleefully saying, "Well, now let's have a scene of so-and-so, and then we can lead on from there to so-and-so," and, believe me, some of their ideas were quite good ones. But all the time they were thinking of superficial appearance rather than of the meat and core of the subject.

Another group with which I was working produced an excellent treatment and then proceeded to turn it into a "script" which consisted of a succession of scene descriptions which read something like this: L.S. excavator; M.S. man in cab of excavator; M.C.S. grab of excavator. In no case was there the slightest description of what action or movement was to take place in each scene or how one scene would lead into another. A scriptwriter should be able to visualise and to set down in close detail all the things that make the film flow. After all, movement is the uniquely important thing about a moving picture.

On the Way Up. The other evening I gave a talk to a new cine society, who, it seems to me, have a bright future. From the moment I was met by my two hosts—the programme secretary and the chairman—I was conscious of a warm glow of good fellowship, a warmth which I later found permeated the whole organisation, largely because of the magnetic personality of the chairman, who also showed considerable powers of organisation.

I was adequately entertained without ostentation, and then projected into the homely

society atmosphere to do my stuff. Because there were no inhibitions, questions freely followed, and a good discussion developed in which I was no longer the lecturer sitting aloft but one of a band of fellow enthusiasts.

The society has groups using each of the three film gauges and the happy rivalry between them is being carefully channelled by the committee. Criticism and discussion are encouraged and, besides interests directly concerned with film making, the committee have planned a programme of lectures (they made it worth my while to travel nearly 200 miles and back to talk to them) and of film study. A high proportion (which it is hoped to maintain) of the membership own cameras, projectors or other equipment. Yet the society is not wealthy—or no more so than most. It meets in an unpretentious room in an unpretentious hall and as yet has no permanent premises of its own. But it is a cheering example of what can be done by enthusiasm intelligently steered.

Flowers in Colour. In the Ferraniacolor technical manual for motion picture colour films one reads: "In photographing flowers it is necessary to use cross lighting or back lighting so that the colours of the flowers are of maximum saturation." I am not sure that this advice would apply fully to Kodachrome work, but I know from experience that such lighting on flowers can be a welcome change from the perpetual "safe" flat front lighting.

Glasshouses and Close-ups. Sir Kenneth Clarke, K.C.B., mentioned in a lecture he gave a considerable time ago that in the 1850s "there were thirty-five photographic studios, (known as glasshouses) in Regent Street alone; the name Glasshouse Street still survives." He also gave it as his opinion that Mrs. Julie Margaret Cameron, famous for her wonderful portraits of such great men as Thomas Carlyle,

and regarded as one of the few truly great artists of the camera, "may almost be said to have invented the 'close-up'". She was an artist and a hero worshipper. As a result, her portraits really belong to all time. They are as near to ideal art as the camera can go."

Flop. Some time ago I was so impressed with a certain film that I felt I wanted to give it much wider publicity. So I arranged to borrow it and use it in connection with a public show I was going to do, and I also "built it up" in advance correspondence with the organisers of the show. When the time came the film just didn't turn up. I wonder why people are so shortsighted?

Service Spares. In the motoring world servicing spares are playing a more and more important part in keeping vehicles on the road in a truly serviceable condition. In the world of cinematography there are, of course, excellent spares systems for some of the leading projectors; but I wonder whether movie makers realise that there are spares available for some of the less spectacular but equally important equipment.

For example, the makers of the Premier splicer issue excellent illustrated leaflets with lists of spares for their De Luxe, Universal and Diagonal splicers and various rewinders. By making use of these facilities owners can keep their gear in tip-top condition at all times, without heavy expense.

Don't Clean Your Buttons! In "my" war, when there was plenty of brass about our equipment and clothing, we observed the dictum, when you are going to be photographed, don't polish your brass and buttons! For we had learned from dire experience that objects which reflected too strongly often made for disastrous results. I was reminded of this when I saw some over-exposed shots of a black-on-white notice board and some white overalls in a competition entry.



Scenes in church have a place in Leicester and Leics. C.S. record of the Hallaton Bottle Kicking game, sound effects for which are also included

It is always wise to dull down bright reflective objects, clothing and other things that are intended to appear "white" in your picture. Only a light pastel shade is needed—slightly pink or yellow will do. I remember, on one occasion, dipping the garments of the entire young female population of an African village in a cauldron of coffee; and the pink murram stained "white" clothes of Africans in Kenya photographed excellently. The darkening down avoids flare and gives added photographic quality and modelling in the picture.

A Complete Picture. For years now I have been stressing the importance of the cut-away shot, that an incident consists not only of the main event, but of all the things and people that contribute to it. A professional friend of mine, who has been associated with the making of many most successful documentary films over the past twenty years or so, put the whole thing in a very small and neat nutshell the other day.

He said: "When I see something happening I immediately wonder what effect it is having on the people nearby and what their reactions are. So I look for them and include them in the film." Another of his principles is that every film that you make is primarily a film about people because almost without exception all the things around you, including landscapes, have the effects of human influence stamped on them in one way or another. If you can find that thread of human influence in your subject you can use it to bind your film into the hearts of your audience.

All Astern. Saw a very witty little reel the other day, made by a young boy with a sense of humour. He had been intrigued by the comfortable stern view of the family cat asleep on the hearthrug in front of the fire. So, under the title *Rear, Rear* he compiled a series of pictures of derrieres, varying from those of pigs to charwomen at work, babies to baboons, and even a couple of cars with the rear views of their owners. The film ran for only two minutes and, because there was no *arrière pensée* intended or even imagined by the maker, it was quite inoffensive and very, very funny. Laddy is now embarking on another one about feet.

Recording While Filming. Mr. Kidd, who urged facilities for the amateur to film and record at the same time, may be interested to know that a continental camera was marketed in this country several years before the war that enabled sound-on-film to be recorded while pictures were being taken. The cameraman spoke into a small microphone built into the back of the camera. The scheme flopped, not because of technical difficulties, but because cameramen found their brains insufficiently agile to furnish satisfactory commentaries while they were preoccupied with taking pictures.



Elegant table borrowed from a shop, bronze statue hired from an antique dealer, carpets, draperies and cushions from members' homes, walls from the parent society's exhibition stands, very second-hand settee (price 5s., cost of fumigating, 12s.) and, say Liverpool A.P.A. Cine Group, you have a luxury apartment, if you're careful to exclude top and sides of settee and bottom of settee from camera range.

THE LEADING LADY STEPS OUT

By DENYS DAVIS

20th April. Typical, effusive postcard from Donald Wray on the breakfast table this morning. "Don't know if it is of any interest", he writes, "either for your Diary or for general propaganda, but Gillian Anstey, the girl lead in that fine film *Switchback*, has been selected from millions to appear in the touring Old Vic Company now going to Australia with Robert Helpmann and Kate Hepburn. She's got sizeable speaking parts, big start, mentioned in papers. Careful phrasing could suggest either *Switchback* got her in public eye or clever Fourfold spotted talent. Yrs., Donald W."

Our Miss Anstey will play Juliet in *Measure for Measure*, a bridesmaid in *Taming of the Shrew* and a member of Prince of Morocco's harem in *The Merchant of Venice*. It appears that she took a job at the theatre as an usherette so as to be on hand early when auditions were called. Bright girl that she is, it is good to hear of a regular little trouper getting ahead. But to suggest that the "fine film" directed by none other than our Mr. Wray helped in any way . . . well, really, Donald!

I thought that Gillian made a very good shot at her part in that film and, joking apart, it is so unusual these days to find people who will turn up regularly to filming sessions and not be late. Indeed, for my new film I have already been looking for some considerable time to find a young dancer who will see the thing through.

Enthusiasm comes easy the first month or so, but as we intend to spread the filming sessions over at least eighteen months, one has to be really sure of one's actor before making a start. We have already lined up facilities for several unusual locations but we could hardly expect to go back for retakes if we were let down during production by our leading man.

9th May. Friend from a neighbouring cine club rang up this evening for a chat about their forthcoming autumn programme. Yes, already it is time to make plans to get the pick of the best films and lecturers. His club had circulated a questionnaire to everyone and nearly two-thirds of the membership had responded.

An evening for members to show their own films was voted the most popular and, surprisingly, second choice proved to be lectures illustrated by films. Incidentally, least popular choice of eight alternatives was, as expected, plain, unvarnished lectures! Demonstrations by their own members rated third in popularity, which confirms this to be a club that believe in providing their own entertainments. They are a happy bunch of keen amateurs always ready to lend a helping hand to others.

At club meetings—as opposed to shows for their local public—a majority of members favoured frequent intervals between the films to give a chance for gossip. And, finally,

nearly every member was in favour of an occasional sponsored film as a programme filler.

14th May. I have a long length of heavy duty rubber cable which I always take with me on my indoor filming jaunts. Many times it has got me out of real trouble by bringing added juice to the scene of operations from a neighbouring shop or house. But, after the filming is over, it is a nuisance to roll up. It gets so filthy on the floor and the dirt transfers itself to one's shirt.

I have solved the problem by using a cable drum of the non-returnable variety which my local electrician gave me. The sides are 10in. dia. and the drum is only 4½in. thick. But that is not quite all, for I have evolved a neat little gadget into the bargain.

Spare Distribution Box

I have fixed a flush three-pin 15 amp socket into each side of the drum through the hole for the spindle. The sides of the drum are only thick compressed cardboard so I have secured the sockets, back to back, with three thin rods, tapped and bolted, passed through the centre core. One end of my cable is connected directly to both the plugs in parallel so I thus have an extra small distribution board right where it is most convenient. Attached to the cable is a 3-pin 15 amp plug, which usually finds a home in most premises.

21st May. It is always good practice to load your camera in exactly the same way and to set the footage indicator identically each time. Our club members know how to reload the ever faithful Ensign Kinecam, so that we can all of us take out a partly used roll of film and post it to another member who can then use the remainder without wasting more than six inches of film in the process.

The method we have adopted is simple enough. We load the camera and then take out the lens. Next we run through the leader until



The glamour girl plays a part in Kingsway F.U.'s *What Maidens Loth* and offers a happy challenge to the lighting cameraman.

the perforated number has just passed through the gate. At that point, the camera is stopped and the footage indicator set at "0", with the line opposite the centre of the zero mark. In a few cases we have had a single roll of film used by as many as four members in their respective cameras, usually when titles and all the odd insert shots have to be filmed at the end of the spool.

Now Kodak have stopped punching their identifying numbers at the start of their films, so we shall have to think again! Unless one can be sure how the camera had been loaded, it is better to waste a couple of feet of film each time one reloads than risk overlapping two shots and ruining both.

27th May. I am all for the dramatic entry, but the club I visited tonight rather overdid matters. As I walked in with their Secretary, the projectionist plugged in his resistance and switched on. Immediately there was a blinding flash with clouds of smoke through which I made my entrance!

Lady in the second row quietly remarked it was a *pièce de résistance*. With talent like that she really ought to write their scripts.

28th May. We live and learn. An advertisement from the Zonalstripe people advises that striped films should not be used with steel spools and cans in case a magnetic field partially erases the recording. A tip worth remembering!



Gauze niggers (for softening the lighting) made from old picture frames and wire mesh were used by Liverpool A.P.A. Cine Group for their current 16mm. film. The object in left foreground is a stand-in for the statuette (see picture on opposite page) not available at the time.



IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

REPEAT PERFORMANCE

Sir,—I have been making films and reading *A.C.W.* for some years now, but have yet to come across any mention of the principal difference between amateur and professional films. With the exception of some films made for competitions, amateur films are designed for repeated showings to largely the same audiences, but professional films are seldom seen by the same audience more than once.

Hence weaknesses which may not be noticed at a first viewing show up increasingly at each subsequent viewing. A joke which might be quite good when seen or heard once, is likely to fall flat on repetition. And story films lose much of their virtue when the audience no longer has to wonder what will come next. This is probably the reason why so many people keep to family and travel films, in spite of exhortations to broaden their field.

It is at least arguable that competition judges should see each film several times in order to approximate to amateur conditions. This is, of course, often done.

Glen Iris,
Victoria.

A. D. MAIN.

It is done in the case of the Ten Best judging, but not through any intention of trying to recreate "amateur condition"—on the contrary, for the prizewinning films are widely shown to the general public. But even in the case of smaller competitions, prizewinning entries for which may be seen only by the very few, we can see no reason for gearing the judging to the special circumstances of amateur production. How could you do so, anyway? If a family film, a documentary and a film play all vie for first place, making allowances for their being "only amateur" would operate in favour of the film play rather than of the family film.

SCHUFFTAN

Sir,—Excellent use was made of the Schufftan process in such classics as *Vaudeville* and *Metropolis*. Who knows? Perhaps the idea could be adapted by some astute amateur, and so add that touch of artistry to our modest efforts. If, for instance, our cast is performing in front of the garden wall, representing an ancient fortress, by using the Schufftan process our finished picture is complete with the fortress itself looming above the wall.

First one must build a small model or obtain a good large photograph and place it just out of the camera line of vision. A mirror is hung a few feet in front of the camera, reflecting the model or photograph. The silver backing of the lower part of the mirror is removed in order to coincide with the top of the wall, now seen through the cleaned portion, and the action filmed through the bottom half of the

glass. Of course, there are numerous difficulties confronting the amateur who wishes to experiment on these lines, but I think the idea worthy of a little airing in *A.C.W.*, old as it might be.

BIRMINGHAM, 27.

DESMOND PHILP.

It is always fascinating to play about with special effects, but as Bulleid points out in his comprehensive manual on them ("Special Effects", Fountain Press, 21s.), there is a fairly clear dividing line between those which are, and those which are not, within amateur scope. Elaborate studio processes are used by professionals because they suit professional working conditions. "The professional cannot afford to take his stars on a railway journey, so he builds the carriage in the studio and uses back projection for the scenery moving past the windows, whereas the amateur takes his apparatus and his players on the real train". The same applies to the conditions under which the Schufftan process is normally used. But results comparable with those secured by professional resource can often be obtained by the amateur by relatively simple means, and certainly a knowledge of the simpler effects is highly desirable even for the family filer.

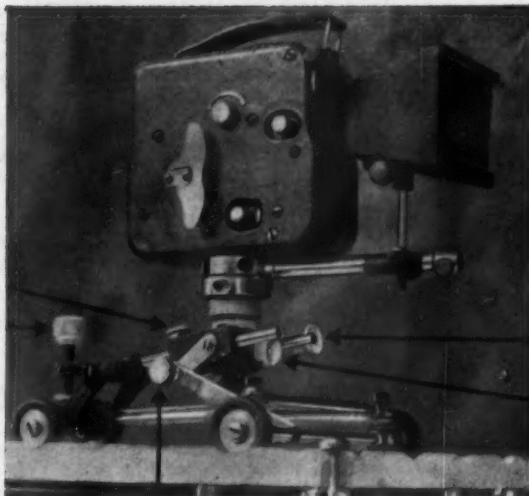
HOME PROCESSING COMPENSATION

Sir,—One of the things the fellow with a home processing drum tells himself sadly is that he is deprived of the automatic compensation given during re-exposure in trade reversal processing. He consoles himself that this makes him more careful about exposure errors.

But he can get a rough sort of "compensation"—though not the precise automatic one of the selenium cell machine. If, as so often happens, his under-exposed shots are to one end of the drum, let him hold a floodlight over the rotating drum, giving the under-exposed portion much less than the correctly exposed. It is surprising what can be done with this "dodging" method.

Best results are obtained by using a very bright torch and watching the clock, moving laterally along the rotating drum. The degree of blackening resulting is a guide, but if you find the results patchy, you have an advantage over still enlarging "dodging" for you can switch on the light and blacken the whole to finality.

A better method still is during first development, as follows. When you are satisfied with correctly exposed shots developed to the correct Watkins factor, wash for three minutes. Then as the drum rotates swab the under-exposed sections, with warm, strong developer. You can use cotton wool or a soft brush for this operation which should last for a minute or two. The results are better than any compensation through controlled lighting. I have even taken half the film off the drum to wash



Lift and Carriage Lock

temporarily in a basin, completed the rest of the development, and then restored the missing part. To join film in this way, a paper sticher is convenient.

In a recently reversed wartime surplus roll of film, the end portion was under-exposed. It appeared in first image in twenty secs., whereas the rest of the film came up in about 12 secs.—seen by green light, of course.

By trial and error, and sticking to temperature rigidly, one can ascertain the old-fashioned Watkins factor and multiplying first image time by this, the total time (a vital factor in first development) can be known.

JERSEY, C.I.

S. JEPSON.

GOES TO SHOW

Sir,—From the many interesting letters published in your columns, I note that some 16mm. and 9.5mm. fans still seem to think that perfect results cannot be obtained on 8mm. Before the war my cine equipment included a Cine-Kodak Special and other only less elaborate apparatus. I am now using 8mm. and have no wish to go back to 16mm. The 8mm. Kodachrome shots I have taken are excellent in every way, definition leaving nothing to be desired—even landscapes are most satisfactory.

Chinon (Inde et Loire),
France.

E. CHAPJET.

READERS RALLY ROUND

Sir,—Thank you for publishing my request for information on the Campro. Several readers have sent me full details of its operation and I have, in fact, been able to pass on to other correspondents the advice I have received.

WIDNES.

J. BURGESS.

Here's a real collector's piece among gadgets—a camera dolly for table top work, built by Mr. Edwin S. G. Miles (see letter below).

TABLETOP DOLLY

Sir,—Like Mr. Harry Walden, I am a gadgeteer—and proud of it. My latest gadget (photograph herewith) is a camera dolly for tabletop work, and I would appreciate your criticism of it.

HIGH WYCOMBE.

EDWIN S. G. MILES.

Seems a most attractive specialist's item to us—so attractive, indeed, that it might tempt one to track just for the pleasure of using it! It is certainly robust enough, but for our part we would have preferred smooth wheels of rather larger diameter. Nice work!

FORM FILLING

Sir,—Why must the hirer of 16mm. films be continually required to declare that he will not screen them outside the home? I have no intention of so screening them and have continually said so, yet every time new releases come into the libraries, the form to this effect must be duly filled in. Some of these releases, ten years old or more, should not cause anxiety at the local cinema with its wide screen, even if they were shown outside the home. There is too much insistence on seeing that the hirer is projecting the films he has paid for in his own home, and is not setting up in opposition to the local cinema.

LONDON, E.17.

H. W. R. HILL.

Each film put in the libraries is the subject of a specific agreement with the organisation holding the rights in it, and it is not the libraries' fault if irksome form-filling is required. They would be glad to have less paper work.

LOPPING OFF THE SOUND TRACK

Sir,—I was particularly interested in the statement made in the last paragraph of "He Admires the Silent Cinema" (June): "The unfortunate thing is that they've got soundtracks, he explained. You could make them into silent films simply by leaving off the sound in certain scenes".

My mind goes back to the numerous letters that have appeared in the past complaining about the lack of substandard feature films, and the producers' reply that sound films are not suitable for re-issue as silent films. I am sure we should all be interested to know the films Mr. McKendrick considers could be re-issued as silent features. Whether or not we could then persuade Messrs. Pathescope, Walton Films, etc., to consider the possibility of issuing them is, of course, another matter, but it's an interesting thought!

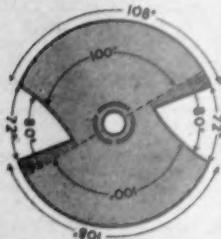
EDINBURGH.

T. B. SANSON.

FLICKER ON 4:1 MOVEMENTS

Sir,—For the past few years there has been considerable correspondence in *A.C.W.* regarding "improved" shutters for projectors employing 4:1 film shifts and non-geared shutters, especially the Bolex P.A. and 200B. As I myself have made at least two dozen of these shutters, of every conceivable combination for my own P.A., my conclusions might possibly save the time and temper of readers with these machines.

After using all those combinations of three blades on 4:1, I feel that Mr. A. M. Burnett, B.Sc., has arrived at the correct conclusion,



This is Mr. J. B. Hoyles' design (see letter starting above) for the perfect shutter for projectors employing 4:1 film shifts. There is much less flicker, he claims, than with a three-bladed shutter at 16 f.p.s.

namely, that a two-bladed shutter 100° blades and open spaces 80° gives least flicker (and most light) for this type of movement running at 16 f.p.s.

I tried the combination suggested by Mr. W. G. Prattis, e.g., cover blade 95° and flicker blades 70°, and found, allowing for light loss, no reduction of flicker, and to me the flicker seemed of an "unrhythmic" nature. Also, on my machine the 95° blade was insufficient to avoid ghosting. I think that if Mr. Prattis runs a sharply defined white-on-dead-black title through his machine, he will observe faint ghosting at extreme sides of the screen.

People seem to have become obsessed with the fact that three obscurations per frame is the most important factor for flickerless pictures at 16 f.p.s. But I think the following are equally important: Equal angles to all blades; angles of open spaces to be equal to the blades themselves.

A two-bladed shutter with 100° blades and 80° open spaces running at 16-18 f.p.s. produces flicker only on light skies, and I feel that this is well worth while because of the

the advantages of a slow pull down for amateurs who want their films to last a long time. (I use dual B-H Gaumont machines on behalf of my firm, so I see both sides of the question!)

The manufacturer's original shutter on the Bolex P.A. is 108° for the two blades, and two open spaces of 72°, its unusual shape being due to the interception of the light beam near the condenser. I have found it possible to reduce it by 8° to 100°, as shown in the illustration but this adjustment may not be possible if there was any play or back lash on the intermittent (and shutter) shaft. I have recently had my machine rebusbed.

WEST ARDSLEY, YORKS.

J. B. HOYLES.

A WORD FOR THE DEBRIE

Sir,—Not having seen much written about them, I feel I ought to mention the fine performance given by the Debrie 500/700 sound projectors. I use two of them very successfully (I am in the R.A.F.). We run club shows of foreign films and old silent classics every week to audiences ranging from 50 to 130.

As a very keen amateur I am, however, interested in 9.5mm. and process my own films. I have recently fitted up my own home cinema in which, in addition to my 200B, I use my father's Son, G.B. L516 and—this will be a surprise to many—the Pathé 17.5mm. projector. When I have some spare time on leave I shall develop my own 9.5mm. Cinemascope. I have already shot 30ft.

BASSINGBOURN.

TONY CHURCHER.

BEEFING AT THE BELT

Sir,—With reference to the alleged mistake in *Carrington*, V.C. (shoulder strap of Sam Browne worn back to front), Reader G. H. Philip may be interested to know that it is an offence to represent Service or police uniforms in films with complete accuracy.

ROYAL MARINES, MALTA.

R. G. DENNIS.

Official regulation demands a 'deliberate mistake' in Service uniforms used on stage and screen, but it is usually so slight as to defy ready detection, e.g., use of wrong buttons and badges. However, with regard to that Sam Browne belt . . .

Sir,—Mr. Philip is observant, but he has not spotted a mistake. The actor was in the uniform of a famous regiment which has the unique and time-honoured tradition of wearing Sam Brown belts in the manner depicted.

M.E.A.F. 10.

J. S. PIERSON.

THE MEANS AND THE END

Sir,—May we, through your columns, express our appreciation to Crest Film Group and their helpers for organising so competently the first national amateur viewing sessions? The films and exhibition of equipment were of the utmost interest to everyone interested in cine.

We would like to suggest that a similar exhibition be arranged for the Ten Best

premieres. It is so helpful to be able to see new products instead of merely reading about them and to discuss them with representatives on the spot. Also it is particularly helpful to those who live out of town and get little opportunity to window shop.

On behalf of the Unit who turned out in force for the Ten Best premiere, I would like to say that we think the standard of the films exceeding high, and we feel complimented indeed that our own film should have rated a four-star award in the face of such competition.

CRAWLEY F.U. ROSALINE HOWE.

NEXT YEAR?

Sir,—Many thanks for your most constructive criticism of my film. I am afraid that all you say is true. When I entered my film last December, I thought it was wonderful, but when I ran it through after having it back from you, I saw it as it really was and was ashamed of ever having submitted it.

Before I received your criticism I had re-edited the film, and I am glad to see that much of my cutting is precisely what you advise. This has certainly improved the film but, of course, I cannot put in what I never took. It was only the second film I have made, so give me forty years or so, and I might make the Ten Best. Anyway, I shall try.

J. L.

Forty years or so? With that sort of spirit—next year! We're glad that our criticism was of some help, gladder still to meet a film maker who genuinely welcomes criticism instead of piously professing to do so and then contesting every point made. Of course it is galling when the judge (=audience) fails to appreciate one's intention or misinterprets it, and it's only natural to try to justify oneself, but if the point was missed, it is foolish to beef about it. He couldn't be giving his attention to it, one tells oneself indignantly. All right! Suppose he didn't. Whose fault was that?

We don't want to give the impression that the amateur film maker can't take it. He can and does; indeed, a friendlier lot of folk than those bound together by our incomparable hobby would be hard to find, but our ultimate aim is to create something that will please others, so it is only sensible to be forbearing with those on the receiving end, even if they do try one's patience at times!

KIND WORDS

Sir,—I would like to express my great appreciation of *A.C.W.* I have derived valuable knowledge from it and having purchased many back numbers, have come to the conclusion that all aspects of amateur cinematography have been dealt with very adequately at some time or another.

In my opinion, it is most essential that the beginner read *A.C.W.* regularly, for in its colourful articles and discussions, he is bound to come across, sooner or later, the answers to many, if not all of his problems. It has helped me make better films, solve my projection problems, and guided me in buying suitable equipment and accessories. For all this and more, *A.C.W.* has my sincere thanks.

I own a Miller f/2.5 8mm. camera, and am about to produce some medical films for lecture and teaching purposes. As the Clinical Assistant to the Orthopaedic Depts. of the two hospitals here, I have all the subjects I want,

plus excellent lighting facilities. The films will be used for personal demonstrations to nurses and junior Doctors.

IPSWICH.

D. P. PHOTIADES.

"Please publish if possible" wrote Dr. Photiades across the top of this letter. Glad to comply, of course! Incidentally, it's particularly interesting to learn of medical films being made on 8mm.

FAST LENSES

Sir,—I was interested to read in the June issue that a new lens, the Nominar f/0.95 had been released, but although this is probably the fastest 1in. lens in the world, lenses with considerably larger aperture have been available for some years. Among these are the 55mm. Zeiss R-Biotar (f/0.85), the 43mm. Kodak (f/0.81), the 65mm. Wray (f/0.71) and the 110mm. Kodak Fluro-Ektar (f/0.75). This latter lens has been designed for 35mm. cine work, and of the seven glass elements, two are constructed from the new high-index glasses developed by Eastman Kodak Co. in the U.S.A.

British Hydromechanics Research Association, Harlow.

DOUGLAS DENNY.

Query Corner

Sir,—Could any Australian reader provide me with about 90ft. of close shots of a corroboree? I could supply shots of English views in exchange.

An irreplaceable film of mine having been lost in the post, I would like to suggest that all films sent to, and despatched from, processing stations should be registered, the cost to be added to the service charge.

124 Teignmouth Road, Birmingham 29.

D. J. O'CONNOR.

All processing stations will register films on request (and provided the registration fee is paid in advance), but since postal mishaps are a very infrequent hazard and are certainly no more common with films than with any other commodity, blanket registration would not be justified.

Sir,—Can anyone supply me with a diagram of the amplifier circuit of the G.B.-Bell and Howell Filmosound.

48 Longden Coleham, Shrewsbury. A. L. CLEETON

Sir,—Could any reader let me have a few 9.5mm. monochrome shots of motor cycle racing (T.T. or Grand Prix) shot in the Isle of Man?

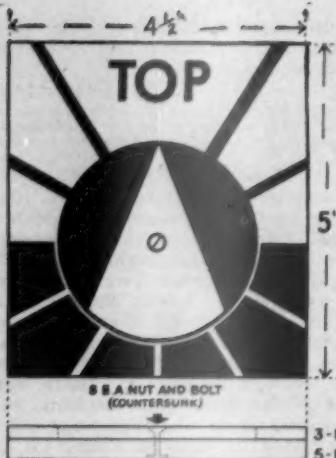
43 Naysmyth Bank, East Kilbride, Glasgow.

R. CAMPBELL.

BACK NUMBERS

The following back numbers are offered by Mr. L. J. Macdonald of 10 Altfield Road, West Derby, Liverpool, 12, to anyone who cares to refund postage. 1952: August, March, December, May; 1953: February, March, September, October; 1954: March, April, June, August, September.

Another generous offer comes from Mr. Albert J. Fellows, F.I.A.A., M.Instr.R.A., 7 Susans Road, Eastbourne, who asks for the cost of carriage only and will send to the first club to contact him all issues from 1951 to 1954.



EASING THE PROBLEM OF Identifying the Unscripted Shot

By ROLAND FEVEN

The "take indicator", evolved by one of Stanley Schofield's team for newsreel coverage.

When two or more cameras are covering car or motorcycle racing, the hurly-burly atmosphere engendered by a tight-to-schedule programme often makes it difficult for the cameramen to compare notes if, indeed, time could be found to keep them! In consequence, memory is called on more and more during editing.

If the film is to carry a commentary, the difficulties are even more pronounced; and if accurate effects are to be added, the problem becomes acute, for any self-respecting motorcycling enthusiast will be convulsed if you present him with a picture of a 250c.c. bike accompanied by a 350c.c. noise on the sound track!

Sparing the Cameraman

Obviously the editor needs every group of shots labelled clearly, but you cannot risk distracting the cameraman by giving him too many extraneous tasks. A neat solution is to use the device shown in the illustration. It is a "take indicator", suitable for any type of newsreel film, and it will save you those precious seconds normally spent making notes during shooting.

You can easily make the indicator yourself. Cut a piece of 5-ply and a piece of 3-ply to approximately 5in. x 4 1/2in. From the middle of the 3-ply cut a 3in. disc, about 1/8in. down from dead centre. Put this

disc aside—you will need it later. The remaining 3-ply is glued to the piece of 5-ply and, when dry, the edges of the sandwich are rubbed down with sandpaper.

Assembly

Now drill a small hole through the centre of the 3-ply disc and match this with another hole through the "off-centre" of the 5-ply. Smooth the edge of the disc and drop it into the hole from which it was cut, passing an 8 B.A. bolt through the small centre-hole, and through the hole in the 5-ply base which should, of course, be in alignment. A thin washer between disc and base makes for easier rotation of the disc in use, while countersinking the nut and bolt prevents scagged pockets—and hands!

Give the assembly a coat of aluminium primer and then paint it with matt black as shown in the illustration, making the lines really bold so that they show clearly when photographed out of focus. If you are making a pair of indicators, paint the disc on one to show a white arrow on a black ground, and the other to show a black arrow on a white ground. Give an indicator to each cameraman and then material shot with either camera can be determined at a glance. Further variations, e.g., reversing the

tones painted on the 5-ply face, can be introduced when more than two indicators are in use at one time.

There are three main ways in which the indicators can be used:

Race by race. Set the arrow in positions "one" to "twelve" to record the number of the race according to the programme card, and shoot off a few frames before it starts. If you forget, shoot it upside-down after the event.

As a clock. Set the arrow to approximately the correct time of the day about every quarter of an hour during shooting. This is useful for events such as the Isle of Man T.T. races, where the cameramen may be separated by miles for hours on end.

As a site key. When covering a rally or similar event, give each cameraman a map of the area to be covered, and number off twelve points along the route which look promising. When filming, set the indicator arrow to show the number nearest to your position on the map.

Provided the markings on the indicator are bold, you will not need to adjust lens focus. Just hold it at arm's length and it will be clear enough, even if the lens is set at infinity (unless, of course, it is a telephoto).

The 1951 A.C.W. Ten Best film, *Chick's Day*, is listed in the new Contemporary catalogue which has an outstanding selection of foreign films—classics like *Battleship*, newer films such as *Bicycle Thieves* and the extraordinary Russian nature film *Life in the Arctic*, study extracts from *Drifters*, Eisenstein films and others; a list of 32 Chaplin films, cartoon and shorts of the quality of *David*. All on 16mm. The catalogue is available (2d. stamp) from Contemporary Films Ltd., 59 Frith Street, London, W.I.



In his first assignment as director, Stanley Kramer (white shirt, left) turns in a slick but disappointing film. Not as a Stranger spends a lot of time examining the human interior on an operating table, but fails to dig down into character.

AT YOUR
CINEMA

Probing into Character

By DEREK HILL

Characters in amateur story films are seldom as credible as they might be. The blacks and whites of monochrome often seem to affect the conception of villains and heroes to such an extent that any resemblance to living persons is purely accidental. But humanity, like monochrome, is largely made up of greys.

Marty is the best film from America for many, many months. It is also one of the few to recognise and accept the "greyness" of the great majority of people. Paddy Chayefsky has taken a gigantic theme, a theme which at some time affects us all. Yet it is a theme the cinema has scarcely dared mention before, except in hasty, almost shamefaced, asides. Almost every character in *Marty* is motivated by loneliness, or fear of loneliness.

The setting is the Bronx district of New

Hollywood goes against tradition in *Marty* and explores the lives of ordinary people represented by the butcher in the shop round the corner and a school teacher. In contrast, Camille (right) brings back the incomparable Garbo with a handsome young Robert Taylor.

York. After an hour-and-a-half in Marty's company I felt I had learnt more about New York—and even America as a whole—than any film had previously taught me. The street scenes, the bars, the dance halls have the rich tang of reality. The dialogue is repetitive, idiomatic, blurred and overheard in startling snatches. And the background characters are so utterly convincing that they occasionally overshadow the two principals, excellent though these are.

Marty (Ernest Borgnine), is a plain, rather sensitive butcher in his early thirties. "When you gonna get married, Marty?" ask all his customers. His mother (Esther Minciotti), is anxious to see him wed, and constantly tries to encourage him to meet some "nice" girls. But Marty has been rebuffed too often. Most of the time he is content to listen to his friends' lurid stories of their conquests, and to



wander aimlessly with his friend Angie (Joe Mantell).

But when Marty meets a girl of no great physical attractiveness (Betsy Blair) and finds her companionship irresistible, his friends tell him he can only harm his reputation by being seen with her. His mother suddenly realises that she will be left alone if he does marry, and at once takes a dislike to the girl.

Chayefsky's script approaches perfection. The scenes of Marty's friends drooling over their sexy magazines, lounging at street corners, and paying tribute to Mickey Spillane are superb. Sequence after sequence shows the same acute perception, the same tolerance and compassion. The exquisite dialogue between Marty's mother and aunt (Augusta Ciolli) is one of the most moving scenes I can recall.

To this warm-hearted and frequently humorous screenplay director Delbert Mann has brought an assured, deft touch. His treatment is never once obtrusive; but it points many scenes in the subtlest and most ingenious way.

Marty telephones a girl he has met once before to ask for a date. He doesn't even like the girl particularly. All he is really trying to do is to while away an evening, and at the same time reassure himself that she will accept his invitation.

He starts to talk. The shot is a conventional enough C.S. At first the girl can't remember him. Marty describes himself. The camera begins to track towards him. He repeats his invitation. The girl makes an excuse. He suggests another evening; another excuse. By now the camera shot is nearly a B.C.U.

But as Marty wildly suggests date after date, the camera slowly retreats to its original position. The moment of realisation, the moment of the most intense emotion, has been heightened in a purely cinematic manner. What is more, it has been done so smoothly, with the emphasis throughout on Marty's face and Marty's words, that the actual technique has never obtruded for an instant.

Top picture: set-up for a close shot of Greer Garson, who stars in *Strange Lady in Town*. Note the CinemaScope lens-hood. In the second picture (a production still from the same film) studio hands haul a carriage to keep pace with the dolly. A four-legged assistant could not be depended upon to respond quickly enough to the director's commands.

Similarly, the first panning shot of Marty at the dance hall, the beautifully composed scene which introduces the girl, and Marty's elated scampering among the traffic all show technique in its true role—the servant of a worthy script.

Only twice does the script falter. Marty's outburst to his mother is a little over dramatic, out of key with the general apparent naturalism. But the other comparative failure is more odd. When Marty first meets the girl, a great flood of words comes pouring from his lips, to his own complete bewilderment. Try as he may, he cannot stop talking. This is another example of Chayefsky's penetrating observation, and it might have been the film's best sequence. But for once the dialogue is unconvincing, and the effect is ruined. The situation, the treatment and the performance are first-rate; only the words are wrong.

The film ends abruptly, though at exactly the right point in the story. Yet I could hardly believe I had sat through a full-length feature. The performances of all I have mentioned are





A fierce sun which makes a tarpaulin and sunshades necessary creates thorny problems of contrast, particularly in a colour film, so artificial light is used to soften the shadows. A scene in the making from *Strange Lady in Town*.

brilliant, and Karen Steele, Jerry Paris, Frank Sutton and Robin Morse are equally flawless. Mann and Chayefsky originally presented *Marty* on television. It was the first film assignment for them both. Between them they have fully earned the Golden Palm award which *Marty* won at Cannes.

It has been a curious month in the cinema. First a masterpiece from an unknown director; and then a disappointment from an outstanding producer tackling his first job of direction. Stanley Kramer's *Not As A Stranger* is a slick enough piece of work; but for all its stars and the best-selling novel on which it is based, it hasn't a tenth of the truth of *Marty*.

Unscrupulous

Basically it's the story of a would-be doctor determined to succeed. But though his ultimate ideals are worthy, his methods of achieving them are quite unscrupulous. A "grey" enough character for anyone — but it doesn't come off. Robert Mitchum looks right for the part, but his performance is far too wooden.

Moreover, in creating this possible, though not particularly probable central figure, Edna and Edward Anhalt, working from Morton Thompson's original, have peopled his background with several heroes and heroines of the blankest white. His wife (Olivia de Havilland) and the country doctor he eventually assists (Charles Bickford) are both astonishingly spotless.

An alarming amount of time is taken up with

surgical operations. I saw the film before the censor had passed it, and can only hope he has removed one shot of an exposed heart and sundry other organs, beating and heaving in a disturbing close-up. The atmosphere of medical school and hospital seems authentic enough, but the film otherwise has only several expert performances and the usual Hollywood gloss to commend it. Frank Sinatra and Broderick Crawford do extremely well, and Gloria Grahame wastes her very real abilities on a spoilt slut role.

We've Met Them Before

The dangers of black and white characterisations are best shown this month by Mervyn LeRoy's *Strange Lady in Town*, a story of rivalry between two more doctors (Greer Garson and Dana Andrews) in Santa Fe in the eighties. The astonishing preponderance of one hundred per cent all-American citizens in the earlier sequences rapidly produces a sickly atmosphere of embarrassing geniality. The Dana Andrews character, though, is our old friend with the tough exterior and heart of gold. The plot is as familiar as the characters, and I am still wondering why anyone should bother to produce something we've seen scores of times in various versions already.

Two post-scripts. First, *Camille* is back. Expecting a pure Garbo vehicle, I anticipated no more than her usual enchantment—as if that weren't enough. But *Camille* is something more. Though it has nothing to equal the furniture-caressing sequence of *Queen Christina* (what could?), it is probably the best

film Garbo made. Cukor directed, which obviously accounts for the even, sustained quality of the whole production.

Second, the real VistaVision has arrived at last. Ever since I reported the technique (Aug. 1954), I've been puzzled by the small

screen at the Plaza. But now the 45ft. x 24ft. monster of the trade demonstration has returned to dazzle the public. The staggering air photography of *Strategic Air Command* looks magnificent on this mammoth affair, but the tiresome story is no less tedious.



Pierre Blanchard, star of *The Chess Player*, is perhaps best known for his brilliant performance as the epileptic doctor in *Un Carnet du Bal*.

THE CHESS PLAYER. *Featuring Charles Dullin, Edith Jeanne, Pierre Blanchard, Camille Bert, Pierre Batcheff, Jacky Monnier, Pierre Hot, Marcelle Dullin, Armand Bernard, Alexiane, James Devesa and Fridette Fratton. Directed by Raymond Bernard. Produced by Jean de Merly. From the novel by Henri Dupuy-Mazuel and J. J. Frappa. Released by Pathé Frères. France, 1926. Notched 2 x 300ft.*

After the success of the film version of Mazuel's *The Miracle of the Wolves* (1925) Raymond Bernard was given the task of directing another film based on a Mazuel novel — *The Chess Player*. The story was true and Mazuel had turned it into a best-selling novel. Thus the film version was eagerly awaited in France. In England, few people had read Mazuel's novel, and there was curiosity as to the reason for a small picture of a Turk seated by a chess board (unaccompanied by caption) which appeared in their newspapers and magazines.

Then, on 21st April, 1927, this superb film burst on the public. "Another blow at American film supremacy!" roared *The Sunday Pictorial*. "Easily in the first rank of any films ever produced", shouted *The Daily Sketch*. "In every way *The Chess Player* is a masterpiece. It has scenic

grandeur and the acting is altogether flawless", said *The Daily Chronicle*. One paper, *The Manchester Dispatch*, doubled over backwards: "America could never produce such a film as *The Chess Player*, which must rank with *Ben Hur* and *Beau Geste*". (Both these are, of course, American.)

Perhaps the enthusiasm was partly due to growing dissatisfaction with the average run of American film. European films were seldom seen, and when one as good as this appeared, critics were naturally over-enthusiastic. Even so, *The Chess Player* merited its "raves". Though not as successful as *The Miracle of the Wolves*, it demonstrated Bernard's artistry, and Pierre Blanchard's outstanding acting ability.

Period Atmosphere

The film opens dramatically. Shadows of Cossack cavalrymen on a wall, emblematic of the Russian terrorism in the Poland of 1773, are followed by a shot of a woman being slashed down with a whip, a fist shaking at the Russians from a window, and close-ups of the horses' legs. This sequence at once establishes the mood of the film.

The story describes how Count Boleslas (Pierre Blanchard), once a Russian soldier, now leader of the Polish partisans, is hidden in one of the automata constructed by Baron Kempelen (Charles Dullin), a chess

player. As Boleslas could play a unique game of chess, this automaton (resembling a Turk) receives great renown, and is presented before the Empress, Catherine the Great (Marcelle Dullin). But then the secret of the automaton is discovered, and the Empress orders it to be shot...

Although the battle and duel scenes have been very badly cut, this film still remains one of the best ever released on 9.5mm. Its camerawork is remarkably sensitive, and, even to-day, its direction appears to be almost faultless. Showing at the Capitol cinema, in 1927, the interest of the film reached a climax of emotion when, to the accompaniment of 3,000 horsemen charging across the screen, a Welsh choir sang the stirring Polish Hymn of Independence.

Edith Jeanne starred in *The Loves of Jeanne Ney* and Pierre Blanchard was the epileptic doctor in *Un Carnet du Bal*. Pierre Blanchard appeared as General Hoche in Gance's *Napoleon* (Armand Bernard also took a part in this film).

The Chess Player was remade in 1937 with Conrad Veidt and Françoise Rosay.

OLD HEIDELBERG. *Featuring Dorothy Gish, Wallace Reid, Erich von Stroheim and Raymond Wells. Directed by John Emerson. From the play by Richard Mansfield and the novel by W. Meyer-Forster. Produced by D. W. Griffith. Military details by Erich von Stroheim. A Triangle film.*

U.S.A., 1915.⁴ Notched 2 x 60ft.

Old Heidelberg was the title of a play from which Sigmund Romberg took his operetta, *The Student Prince*. The simple story—that of a prince in love with a barmaid—was not elaborated in the film version of 1915, and it would seem that the film loses very little (except its thrilling duel scene) in its reduction to 120ft. The original film, according to someone who saw it, was intolerably long-winded. He added that all the main elements were contained in the 9.5mm. version.

This was Erich von Stroheim's third film, in which he played a small part. He can be seen briefly as the Prince's valet in the scenes of the royal arrival and the duel. Dorothy Gish gives a refreshing, lighthearted performance as Catherine, while a young Wallace Reid is competent as the Prince.

Griffith's influence is apparent throughout the film—notably his tendency to over-sentimentalise—and one suspects that Emerson, the director, was not allowed an absolutely free hand. Emerson, who was shortly to direct several swashbuckling Fairbanks' films, married Anita Loos, author of *Gentlemen Prefer Blondes* and scenarist of many Fairbanks films.

FISHERS OF THE ISLE. *Featuring Charles Vanel, Sandra Milowanoff, Mme. Boyer, M. San Juan. Directed by Jacques de Baroncelli. From the novel by Pierre Loti. France, 1923. Correct title: Pêcheur d'Islande (Iceland Fisherman). Notched 4 x 60ft. or 2 x 300ft.*

Pierre Loti's sensitive portrayals of life in his native Brittany had always fascinated Baroncelli. *Pêcheur d'Islande* is, perhaps, Baroncelli's greatest film. Although essentially a tragedy, it is not a wholly gloomy film. Its beauty and sincerity are summed-up in this extract from *The History of the Film*: "There were some handsome landscapes in Néne, but it was in *Pêcheur d'Islande* that Baroncelli came into his own. Graceful Sandra Milowanoff as Gaud, the cloudy skies, the young woman walking in the cemetery of the drowned sailors with its crosses that mark no graves, the sense of the sea and of death which it evoked, all combined to lend this film a quite remarkable sureness and power".

But what about Baroncelli himself? His real name was Marquis Jacques de Baroncelli-Javon, and, like René Clair, a pupil of his, he began his career as a journalist. When he went to the cinema for the first time, he was completely overpowered by the new

medium. "I was conquered, upset, hypnotised", he said, "I had discovered a new world to which I must dedicate my whole life". In 1915 he began work in the cinema as a director on *La Maison de L'Espoir*.

Baroncelli's name is now almost forgotten. He was not a master of the film, he did not attempt anything unusual. But he was an artist. He possessed such feeling and imagination that, had he been given an entirely free hand, he might have made many more films as great as *Pêcheur d'Islande*. Unfortunately he was ruled by the business brains of the French film industry. Baroncelli was not one of the directors of his day who tried to defy commerciality and make films entirely for their artistic merit, but he was the greatest of those who struck a "happy medium".

THE WATCH. *Featuring Nina Vanna, Schuts, Gaston Modot, Cande, Jean Bradin, Fabien Hassia and Annette Benson. Directed by Jacques de Baroncelli. Based on the novel by Claude Farrere and Lucien Nepoty. Correct title: Veille d'Armes (known in England as In the Night Watch). Notched 1 x 300ft.*

Veille d'Armes, was made immediately after *Pêcheur d'Islande*, and provides a strong



The climax of the 1937 version of The Chess Player—the automaton is shot for 'insolence'. The main difference between this and the 1926 production is in the Chess Player itself: it resembled a Turk in the earlier film.



Gaud Mével (Sandra Milowanoff) describes to Grandma Moan (Mme. Boyer) how she met Yann Gaoe. (From Pêcheur d'Islande.)

contrast. This is obviously a film made to satisfy Baroncelli's commercial sponsors.

The story opens just before the declaration of the First World War, and concerns the affairs of three French Naval officers and a girl who is stranded in a cabin, when the ship leaves at the outbreak of war. The vessel encounters a German raider, and the action hinges on the resulting engagement. (A couple of interesting First World War newsreel shots are included in this scene.)

The play, based on the same novel, but called *In the Night*



A scene that could come from almost any William S. Hart film—the he-man of the West hands back the gun to a beaten enemy. After a long absence from the screen, Hart made a comeback in *Tumbleweeds* (1926).

Watch, had a very long run at the New Oxford Theatre. Gaston Modot, who appeared in *Casque d'Or* (1951) can claim to be one of the true veterans of the French film. He has taken part in Abel Gance's great *Lucrèce Borgia* (1935), the 1937 version of *The Chess Player*, and a number of films obtainable on 9.5mm.

Baroncelli's last film was *Rocambole* (1947). On 12th January, 1951, he died. "I loved the cinema very much", he wrote, "I could never pass a studio or prevent myself from devouring celluloid. I have filmed too much. I have had to refuse often, to wait.... No film of mine will ever be remembered".

and *Zampa* are obtainable on both 9.5mm. sound and silent, while several more are exclusive to 9.5mm. sound.

In an article in *Close Up* (Dec., 1930), Harry Allan Potamkin referred to these "... 'arty' films, such as the United Artist Featurettes, produced by 'Doctor' Hugo Reisenfeld and W. C. Menzies, which depend for their appeal on the public's general ignorance of the antiquity and derivation of the devices employed...."

These two films demonstrate the sudden drop in the artistic standards of the film on the arrival of talkies. *The Wizard's Apprentice*, especially, shows a complete lack of imagination and film sense on the part of

its makers, and it is not surprising that so few of these featurettes were made.

THE OUTLAW. *Featuring William S. Hart and Norma Wright, with Alice Terry and John Gilbert as extras. Directed by Thomas H. Ince. A Triangle film. U.S.A., 1917. Correct title: The Gun-fighter. Noted. 3 x 60ft.*

Here is Hart in his favourite role—the hard hitting he-man with the tender heart—a characterisation which made him the king of screen cowboys. This much reduced version begins dramatically with a typical Ince close-up (still a novelty in those days) of a revolver . . . there is one bullet missing. This originally led straight to Hart's first duel, but now it begins a shooting practice session with Hart's fellow outlaws.

William Cliff (William S. Hart) is forbidden by his rival, El Salvator, to enter his territory. Cliff is furious, and promptly stages a successful raid. He challenges one man to a duel, and this is seen by the little milliner of the town. She is horrified, and the outlaw tries to show how he has been misunderstood (in the full version he carries the girl off, and listens patiently to her arguments) but to little avail.

However, El Salvator is becoming a menace, and the official investigating the case suggests that Cliff becomes sheriff in order to capture the man. Exciting scenes follow when El Salvator attacks the town, and carries off the little milliner. Though badly wounded, Cliff follows El Salvator and, as there is no other way, he shoots his assailant. The man is killed, but Cliff also pays with his life, for he just has time to place the girl on her horse before he collapses.

The Gunfighter is the best possible example of Hart's technique, and is a real collector's item, boasting among its extras Alice Terry and John Gilbert—two of the silent era's most famous stars. Gilbert appears as an outlaw, and Alice Terry as a townswoman.

We Test the New Apparatus

A complete outfit for a little over £60 provides a landmark in the continuing progress of 8mm.

G.B.-Bell & Howell 624 Camera

Here's a camera which can fairly be said to be a milestone in the continuing progress of 8mm. Manufacturers are sometimes accused of making amateur cinematography too technical, but home movies—say those who profess to know—will never become widely popular until cameras are available which have the operational simplicity of a box camera.

The G.B.-Bell & Howell 624 is just such a camera, but constructed to the high standard of workmanship associated with this company. The user requires literally no technical knowledge of cinematography

and "cloudy dull"). The monochrome setting is for medium speed films such as Kodak Super X, which needs f/16 in normal sunshine on an average subject; the colour is for Kodachrome. Setting the calculator dial automatically sets the lens iris.

The device works admirably, and you don't have to know anything about film speeds or lens aperture numbers to get satisfactory exposure under all average conditions of outdoor filming. This coupling of the exposure calculator dial with the lens iris has been achieved by dispensing with the usual lens mount with its multi-leaf iris in the middle of the lens. Instead, the lens apertures are provided by a series of holes of proper sizes around the radius of a flat plate located immediately behind the rear element of the lens.

The iris plate has gear teeth cut around part of its periphery for coupling to the setting dial, and notches around the rest of its periphery to engage with a click-stop device. The series of holes in the iris plate corresponds to one-stop intervals (except for the widest aperture f/2.3 which is half a stop wider than f/2.8).



With this simple type of iris it is not, of course, possible to set the lens apertures in intervals finer than one stop, whereas the experienced cinematographer tries to expose colour film to within accuracy of one-third or, at any rate, half a stop; but correct exposure to the nearest whole stop will give entirely adequate results.

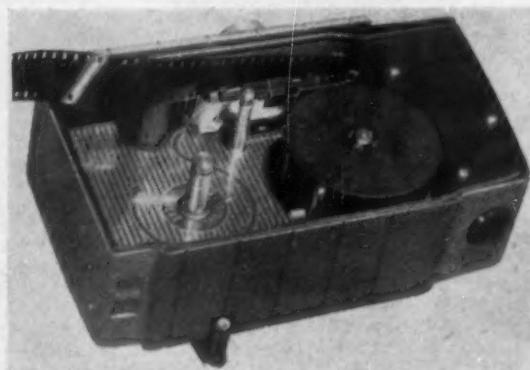
The lens is a G.B.-Bell and Howell bloomed Super Comat 10mm. f/2.3. The focal length is slightly shorter than the customary $\frac{1}{2}$ in. (12.5 or 13mm.) and includes a slightly wider



No complicated exposure calculations! Just look at the weather and set the dial accordingly. On the right, the simple threading arrangement.

to get correct exposures in monochrome and colour.

It has just one control to be set before filming: the lens aperture—and this is simplified by being coupled to a clearly marked calculator dial, on the knob of which are film speed marks (for monochrome and colour) which are set against the light conditions (bright sun, hazy sun, light shade—i.e., what the film manufacturers call "cloudy bright"—



than usual angle of view—to our way of thinking an advantage for most subjects. Due to the construction of the iris, the lens is not, of course, interchangeable.

Novel Gate Feature

The camera takes standard 25ft. reels of double-run 8mm. film. Threading is simple, the film path being indicated by arrows etched on the surface of the mechanism plate. A simple "book-form" gate is incorporated, and a clever feature is that if it should inadvertently be left open after threading, it will be closed automatically as the lid of the camera is put on.

The amount of film exposed is shown on a flag-type indicator which moves along a scale marked "0-25" on the winding side of the camera. The indicator is operated by a lightly sprung arm which rests against the film on the lower reel; as more film winds on the reel, the arm is moved outwards and is indicated on the scale. The clever feature of this arm is that when the camera door is opened, it springs out from the reel, allowing spools to be put in or taken out without one having to remember to hold out the indicator arm first. The arm bears on the film only when the camera door is on, by the door pressing in a release rod.

Large Viewfinder

The 624 is a little taller than most 8mm. cameras, the extra height being entirely taken up by the unusually large viewfinder of the "straight through" (i.e., non-magnifying) type. It naturally gives a full-size image, although the outline of the finder frame is not seen in very sharp focus because it is relatively close to the eye. We did not, however, find this troublesome because the front window of the finder is quite large. Printed on the front window is a small central frame which shows the approximate field of view when a $2\frac{1}{2}$ x telephoto attachment is fitted over the regular lens.

The moderate price notwithstanding, the mechanism is soundly designed and well made. The spring is wound by a folding handle which does not rotate when clipped back in the folded position, and the motor runs almost 30 secs. at a constant speed of 16 f.p.s., stopping dead automatically when the spring is nearly unwound. There is thus no risk of shooting with the camera running slower and slower.

The clockwork motor is controlled by a sliding button on the front of the camera, in the natural position for the forefinger of the right hand. Pressing the button downwards starts the mechanism, and a further downwards pressure locks the button, so that the cameraman can get into the picture if he wishes. Single frames can be exposed by pressing the release button upwards. The mechanism has a conventional type of claw motion, and approximately 165° open period on the shutter.

Double Light Trap

The die-cast case will lie flat on a tripod top or other flat surface, and there is a tripod bush with the standard $\frac{1}{4}$ in. Whitworth thread. The door may be removed completely for threading. When it is fixed in place (with a sliding catch) it can be moved about $1/64$ th in., the idea being to give clearance of the light trap grooves. We checked that the double light trap (rim projecting round each side of the door) does its job effectively.

In shooting outdoors with Super X we tried to put ourselves in the position of the novice and used the calculator dial on the camera exclusively, though we must admit that we couldn't help mentally checking the settings against what long experience suggested the correct exposure should be. It was almost a reflex action! First-rate results were secured on all the average subjects. We did use a meter for the interior shots with tungsten lighting and secured shots indistinguishable from those taken

with a more expensive camera.

Steadiness: very good. **Resolution:** good, certainly adequate for the 8mm. frame where the film normally tends to set the practical limits of resolution (we made tests on resolution charts placed at the hyperfocal distance of the lens at full aperture).

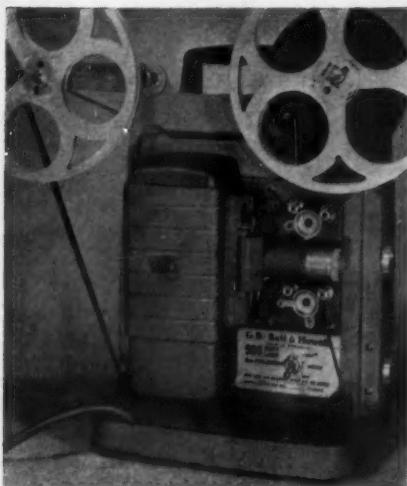
We thoroughly recommend this camera—the design is American, and Bell & Howell recently introduced a practically identical version for sale in the U.S.A. Its moderate price is clearly made possible not by any lowering of standards of workmanship but by simplification of design; and its impeccable finish and attractive styling make it good both to look at and handle. Price: £28 16s. 4d. Telephoto $2\frac{1}{2}$ x attachment, £10 13s. 4d.

G.B.-Bell & Howell 625 Projector

A new 8mm. projector is bound to attract interest when it is made by one of our best known manufacturers and sells at little more than half the price of their standard 8mm. model. We can say at once that the workmanship and finish of the G.B.-Bell and Howell Model 625 projector are fully up to the makers' high standards. The lower price is achieved both by simplifying the design and by making it suitable for mass production methods. For example, instead of fixing parts together with screws into tapped holes, extensive use is made of machine riveting.



Die-cast covers give a neat appearance to this very compact 8mm. projector.



Ready for use. Note the take-up spool at the top rear. It makes for stability and avoids the necessity of placing the projector at the edge of the table to allow room for the take-up spool. The 18 f.p.s. constant speed motor (right) is a particularly interesting feature.

The design follows current trends in using a mains voltage lamp of relatively high wattage (500 watts), and a layout which lends itself to easy storage and attractive styling. The take-up spool goes at the top rear of the machine, allowing the mechanism to be lower, more stable, and more compact.

With its die-cast covers on, the machine looks neat and attractive enough to grace the home without any disguise—a tribute that can hardly be paid to some projectors! Unclipping the cover on the operating side reveals a two yard length of mains cable rolled up. The folded down spool arms are raised and clipped up, the rear arm hinged outwards and spring belt slipped on, and the machine is ready for use. The lamphouse cover is die-cast and styled to match the outer covers.

The mechanism and gate are built on a small die-casting, and there are top and bottom sprockets, both gear driven. The sprockets are relatively large (18 teeth), and have 5 to 6 teeth in engagement with the film, ensuring satisfactory running of damaged sections

of film. Fixed retainer rollers guide the film round the sprockets, the film being held on by its natural curvature, and stripper plates are fitted to ensure that the film will not wrap around the sprocket in the event of a break.

Hinged Lens Mounting

The lens is carried in a hinged mounting, effectively held shut by a simple spring clip on the panel. Hinging open the lens carrier opens the gate, making the two halves of the gate fully accessible for cleaning *in situ*. The rear half of the gate has fixed outer edge guides, and two separate sprung inner edge guides which effectively prevent sideways "weave" of the film. All parts of the gate are chromium plated and polished, giving good wearing qualities to the parts and minimising friction on the film. The intermittent motion is fitted with a triple tooth claw and true optical framing is incorporated.

Unlike all the other G.B. Bell and Howell projectors, which are built on die-casting, the machine is built upon a pressed metal main plate, supported by angle brackets



from the sturdy die-cast base. The main plate, however, is of very stout (3/32in.) aluminium, so there is no suspicion of tinniness.

One of the most interesting features of this machine is that it incorporates a simple shaded pole A.C. motor (made by Garrard). This motor runs at constant speed and drives the projector at 18 f.p.s.—a compromise between the silent speed of 16 f.p.s. for personal movies, and the 24 f.p.s. of library films reduced from 35mm. sound films. (Incidentally, the speed of 18 f.p.s. has recently been adopted as a convenient standard for magnetic recording on 8mm. sound stripe.)

It is unusual—although not unknown—for a silent projector to be fitted with a constant speed motor. There are experienced projectionists who will deprecate the omission of the variable speed feature; but the constant speed motor is an advantage for the beginner and the non-technical cinematographer — to whom, after all, 8mm. is most likely to appeal. Besides, it costs less than the more usual brush-type series wound motor, and there

is also no need for the usual speed control resistance, nor for a safety shutter to protect the film if the speed is too low — simplifications that still further keep down the price.

A characteristic of the shaded pole type of motor is that it must be lightly loaded when starting up, so it is arranged to drive the mechanism via a spring coupling which takes about half a revolution to wind up tight and transmit the drive. This simple arrangement allows the motor to get up to speed a fraction of a second before taking up the load of driving the mechanism.

Mains Voltage Lamp

The motor is for A.C. mains only (200 to 250 volts, 50 cycles). The 500 watt lamp must be the biplane filament prefocus based type of the exact mains voltage. It should have the usual black top. On the end of the motor shaft is a large plastic moulded blower rotor, which gives a good air flow straight into the bottom of the lamphouse.

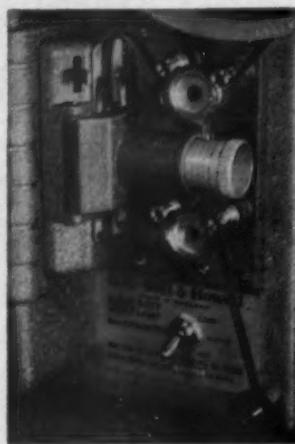
The motor drives the mechanism through a stout rubber belt directly to a large pulley which is around (and part of) the shutter. The shutter shaft also carries the cams for the intermittent motion, the worm gear to drive the sprockets, and — on the outer end — the inching knob. The two spring belts are retained around their driving pulleys in the mechanism by really effective belt guards, and there was no tendency for them to slip off when they were idling. The spool arms are large enough to take 400ft. spools if desired, and the power rewinding operates at a suitable speed.

The optics are conventional, with a fixed reflector behind the lamp to "fill in" any gaps in the biplane lamp filament, and a condenser lens in front of the lamp to condense the light towards the gate. The standard objective lens with the machine is a G.B.-Bell and Howell *Increlite* f/1.6 of 1 inch focus, bloomed, and in a $\frac{3}{4}$ in.

diameter barrel with the usual helical focusing groove.

With a 36 inch wide picture (projector to screen distance, 17ft. 2in.), and with no film in the gate, the average light intensity was found to be $8\frac{1}{2}$ foot candles, the evenness being good.

This light output is exceptionally good for an 8mm.



Nothing could be simpler than facing up—but remember you need extra long leaders to thread back to the take-up spool.

projector, particularly when it is remembered that the mains voltage lamps are slightly less efficient than the lower voltage ones. It corresponds to the standard screen brightness of 10 foot lamberts on a 29in. wide white matt screen, a 47in. wide silver screen, or a 59in. wide glass beaded screen of average reflection characteristics.

Besides the high efficiency optical system, a factor contributing towards this high light output is the very fast intermittent movement, which has pull-down period corresponding to only about 38° on the shutter. The shutter itself is, of course, of the conventional three-bladed type, and there is negligible flicker because with the projection speed of 18 frames per second, the shutter cut-off frequency is even greater than usual (54 instead

of the usual 48 at silent speed).

The projector is notably quiet in operation, due no doubt to the type of motor used. The three position switch (off, motor on, motor plus lamp on) allows the motor to come up to speed and provide the cooling draught before the lamp comes on. The switch also, of course, permits rewinding with the lamp off. Incidentally, this machine, like all Bell and Howell machines, has the switch arranged in the American manner (down = off).

Threading is simple, but a much longer than usual length of leader is required on the front of each reel of film because after the bottom sprocket, the film has to be led around a guide roller, back under the lamphouse, around another guide roller, and then up to the take-up reel.

Tilt Control

The adjustable foot fitted to the front of the base of the machine was found to provide a useful degree of upwards tilt, and was readily clamped.

We obtained a very sharp picture of good contrast, and unusually steady. Indeed the projection quality would be a credit to a much more expensive machine. A lot of light escapes through the perforated metal top of the lamphouse, but the very necessary cooling of the lamp was undoubtedly highly effective.

Throughout a stringent test the machine behaved perfectly. Indeed the only very small point on which we feel any improvement could be made is the fitting of a stronger spring in the cover, since one can remove this merely by pulling it forward without pressing the release button first.

The G.B.-Bell and Howell Model 625 projector has good design, impeccable workmanship and a high standard of finish, being finished in two tones of grey-brown wrinkle enamel, with chromium plated and polished aluminium fittings. We have no hesitation in recommending it. Price: £35.

Low Price Splicer

Although very moderately priced, the German-made 8mm./16mm. Pathex splicer does its job efficiently and boasts features not found in some more expensive equipment. Its light weight demands that it be firmly screwed down. Its base is all metal and the plates are chromium finished. A most useful feature is a spring clip hinged to the base which clamps down on to the right hand plates and holds them down firmly while the splice is setting.

Unfortunately there is no attached scraper; instead, a strip of metal is provided, similar to a nail file but bent across so that it can be more easily held. Little practice is needed, however, to obtain even scraping. Also supplied is a bottle for the cement, with brush affixed to the screw cap, which fits into a recess on the splicer base.

Distributed by Apparatus & Instrument Co. Ltd., Aico House, Vineyard Path, Mortlake High Street, London, S.W.14. Price £2 15s. 6d.

New Hunter Range

A complete new range of Hunter screens is now available, some of the old models being replaced by attractive new lines. The new Celfix series is of particular interest, being lighter and easier to carry than their predecessors and much better finished. They have new lightweight self-erecting struts, chromium fittings, a deep dust-proof lid and a smart green leather-cloth cover for the case. Prices remain at the old level, making them a good buy. They range from £11 5s. for a 36in. x 27in. picture area with Blankana white surface

(£13 12s. 6d. crystal-glass beaded surface) to £26 for 75in. x 57in. (£33 beaded).

Two recently introduced tubular steel screens are the Starlight, a junior tripod model, and the Huntsman, a table model, both in sizes from 30in. x 22in. available to 48in. x 48in., prices from £5 5s. to £12 5s. Both are designed for still as well as cine projection. The Raybrite Junior portable screen has also been improved, its price unchanged.

The models withdrawn are the De Luxe Self Recta and the Simplified Self Recta, both of which have given 25 years service. Full details of the new ranges and prices from R. F. Hunter Ltd., 51-3 Grays Inn Road, W.C.1.

Neat Screen

In the Stevo folding projection screen, recently introduced by Actina Ltd., tensioning is provided by two wooden slats which run from the base and push up and into a slot along the top of the screen. Folding feet are provided so that the screen can stand on a table or a bench, and there is an attachment for hanging from a picture rail. A neatly designed screen providing good value for money.

Prices for beaded surface range from £2 9s. 6d. for 24in. by 18in., to £26 7s. 6d. for 48in. by 40in. Catalogues describing screen and a wide range of other equipment from Actina, 10 Dane Street, High Holborn, London, W.C.1.

Modified Specto

A new version of the Specto 500 8mm. projector is now

available, selling at £33. This is £6 15s. less than the standard 500, the saving being due to the use of a mains voltage 500 watt lamp and a streamlining of production.

Title Letters

The white plastic letters (1in., 9/16in., and 1/2in.) provided with the new Presgrip cine titling outfit are particularly attractive. They require no adhesive: you just press them on to the 12in. x 9in. sheet of thick transparent plastic sheet supplied. The sheet is flexible and the letters can come adrift if it is waggled about, but the exercise of normal care and patience avoids this hazard.

The plastic sheet can be placed in front of any of the coloured background designs supplied with the set, or can be mounted in front of a still picture or photograph; and there are obvious potentialities for its use against moving backgrounds.

Each set includes a layout card and centring rule and prices start from 30s. for a set of 90 1in. letters, rising to £10 for a presentation case of 800 letters of all sizes. Samples from Presgrip Sign Co., 55a Eastgate Street, Winchester, Hants.

* * *

A telephoto lens that can be reversed and used as a wide angle has been put out by the Ednalite Optical Co., of New York. It is claimed to be the first of its kind and sells at the remarkably low price of \$24.95.

"I'VE TOLD THEM TO EARMARK AN OSCAR FOR YOU!"

These three members of the Scottish Association of Amateur Cinematographers—left to right, Mr. David Blackie, Dr. Iain Dunnachie and Mr. Harry Birrell (the last two Four Star and Ten Best winners of recent years)—seem amused by comments from the balcony. With other members from Glasgow, Edinburgh, Dundee and Dunfermline they converged on Crief Hydro for a highly successful two-day gathering during which three short films were scripted and shot. The get-together ended with eclat with a screening of films which attracted an audience of 400. Spadework by Mr. Frank M. Marshall, President, and Mr. Douglas Gray, Hon. Secretary.



NEWSREEL PITFALLS

(Continued from page 342)

solution is to splice in a piece of blank film between the acts, but it is a highly unsatisfactory one. It may well have been that the acts were separated by a black-out in actual fact, but the audience would not have been assailed by eclipses succeeding each other in a matter of seconds, as happens in the film because we get only perfunctory glimpses of each turn.

But this is not the film's worst weakness. *Reggie's* is a silent film. If memory cannot assist, mute shots of comedians mouthing, audiences smiling at unheard jokes and singers singing unheard songs become merely exasperating. The film is doubtless of interest to anyone who knows the performers in the cabaret and the members of the audience, but it can have little significance or interest for anyone else.

Wrong Emphasis

May Processions, 1954 (8mm., 200ft.) records a simple ceremony connected with the author's church. All that happens is that the congregation, led by the encumbant, makes a circuit of the churchyard. The producer therefore had to eke it out and does so with shots of the members of the congregation arriving for the processions — but unfortunately far more footage is devoted to the arrivals than to the little ceremony they arrive for.

Certainly the film gives them very interesting glimpses of themselves and probably serves its purpose, but would it not have been possible to have *featured* them in the processions, even though it meant having them go round a second time for the benefit of the cameraman? And *some* information about the ceremony should have been given in sub-titles, even though the congregation for whom it was designed would know it all, for the hope that the film would interest others is evident from the fact of its being entered for the competition.

Well Meant

The same author's *Dora's Fiftieth Birthday* does not come into the newsreel category, but then neither does it come into any other, despite his well-meaning intentions, for unfortunately technique is inadequate. It begins well with shots of spring flowers, perhaps to convey that, despite her fifty years, Dora retains a youthful outlook? But thereafter the film degenerates into an untidy collection of shots lacking in continuity. Dora is given nothing to do but gaze at the camera (and, in some shots, fondle a dog).

Her presents consist largely of a considerable number of bunches of flowers, and probably because the author had no facilities for indoor shooting, he shows them one after the other arranged on a table out-of-doors. Since cut flowers are meant for the house, that is a sufficiently odd proceeding, but it makes

matters worse religiously to present them one by one in their alien setting. Better by far to have made a virtue of necessity and massed them for one embracing shot. Not only would such a shot have far more impact but it would go far to excuse the exterior setting by suggesting that there were too many flowers to show comfortably indoors.

I CHARTED MY COURSE

(Continued from page 355)

Back home there was that 100ft. of stock waiting to be played with. Some of it I had already earmarked for the opening shots to precede the main title. The tunnels through which we had passed had given me the idea. I visualised the film beginning with a shot of a canal. There is a tunnel in the middle distance, and as we approach it, a cut is made to a close-up of myself, against a sky background, grinding away with a camera. I lower the camera and duck, a shadow falling across my face as I do so, for we are now entering the tunnel. The shadow lifts, I straighten up and turn to watch the tunnel receding before I continue with my filming. Then comes the main title, *Narrow Boats*. (They've got to be narrow to get through those tunnels!)

Observe me, then, in a friend's garden. I am sitting on a table and the camera shoots up from a low viewpoint so that the only background is the sky. My friend operates it while his brother perches somewhat precariously on a pair of steps and slowly lowers a piece of cardboard to cast a shadow on my face as I duck, and raises it as I straighten up. I've already got shots of a boat entering and leaving a tunnel. Garden shots cut in effectively with the actualities, and I can now get on with the editing.

Editing by Colours!

Assembling the film took a considerable time, for it seemed to me necessary to get consistent colour balance in the various sections. The morning shots had clearly to convey morning light, and similarly there had to be no doubt about the afternoon and evening shots. Continuity is assisted by the conventional method of splicing in sub-titles showing a letter which I am supposed to be writing to a friend, but with a slight departure from the ordinary in that I do not write it after the holiday but during the trip; and to establish this, the opening shots of the film show me seated on deck, scribbling away (in Indian ink).

The letter finished, I settle down to read *A.C.W.* — and lest it should be thought that I had an ulterior motive in including this shot, let me state most emphatically that if it hadn't been for the information I had gained from *A.C.W.* and the knowledge acquired through membership of a cine society, my film would have been like my past efforts — a series of

animated snapshots, interesting to the family but pretty boring to anyone else.

Even so, it is doubtless needless for me to add that I can now see so much that might be improved and shots that I ought to take out. No doubts I should have discarded more than 50ft. But then the film maker who is fully satisfied with his work is surely too easily satisfied.

HARRY WALDEN'S

Gadget Corner

Projector Flexes and Adaptors

After the mistake so often made by amateurs of fitting bayonet plugs and sockets as flex connectors, I changed over to 5 amp. 2-pin as standard and have had little trouble since. One day I shall solder all wires to the brass legs of the connectors. The soldering can quite simply be undone at a later date if the wire is fixed through the terminal, and only the end of the extending piece is soldered to the brass.

As "standard" wiring, I carry five or six lengths of flex fitted with 5a. 2-pin plugs and sockets. These connect to the ammeter-cum-voltmeter, cum-suppressor, cum-fuse box (described in *A.C.W.*, July 1953) and from there, via one or more three-way adaptors, to as many lines as are required.

Just a Lamp

When alone, these are usually to projector, gramophone and house light. The last may be a table or standard lamp or, in an unfamiliar hall, may be no more than a lamp taken from a fitting in the building.

To hold the lamp I have an adaptor consisting of a 5a. 2-pin plug connected by a short piece of flex to a bayonet lamp holder. To control the light from near the projector I bring into use a line switch adaptor. This consists of a line switch connected on one side to a 5a. 2-pin plug and on the other to a socket.

If the speaker is required to

be near the screen a length of "standard" wiring is again used. Since an unfortunate occasion when mains were connected to loudspeaker, I have used 2a. connectors for loud speakers. For the speaker leads there are therefore two adaptors, one, 5a. to 2a. and the other, 2a. to 5a. When not in use they are connected together in a loop and are thus easily found.

I also have adaptors to provide a 5a. 2-pin supply from all the more usual switch sockets likely to be encountered in strange places, as changing over flexes and connectors before a show can be very time-wasting. In spite of its apparent complication, this arrangement of flexes and adaptors works well. It gives me as much flex as I am ever likely to need and the adaptors avoid the need for carrying lengths of flex for special purposes. All the adaptors go together in a box about 6in. x 6in. x 3in. and are easily found.

Fitting a Close-Up Lens

I wished to make titles with an old fixed focus Cine Kodak Model B. The supplementary lens would need to be of a focal length equal to the distance from that lens to the title card. The maximum working distance on the titler was 24in.

I had a spectacle lens which I believed to be 2 diopters, i.e., a focal length of half a metre, or 19.7in. By running the lens against a rule, while getting an image of the buildings opposite on to the light-

COMMENT

A pleasant, leisurely film which, though it does not scale the heights, maintains an even tenor of steady competence, considerable care having been taken to present a rounded picture. Entirely objective, it never strays beyond the comfortable limits the producer has set himself, and as such faithfully expresses the rather subdued but satisfying holiday atmosphere to be expected in a trip of this kind. It scores through its unadorned genuineness, a quality evoked by painstaking literal interpretation and attention to detail.

coloured inner wall of the room, I was satisfied that 19.7in. was correct.

My usual method of mounting the close-up lens on a collar round the camera lens could not be employed, as the lens of this camera is recessed at the bottom of a rectangular lens hood. I decided to make a rectangular tube which would slide inside the hood, and then fix the close-up lens to the front of the tube. Card was preferred to metal as it would not damage the paint inside the hood and could be made to a good, clinging fit.

Carefully Made

The width of the lens hood was less than a centimetre, so the tube had to be made carefully and the card had to be thin. The lens was about 1cm. behind the front of the hood. For first trial I made the square tube extend beyond the front of the hood, i.e., a depth of about 15mm. I cut a narrow strip of thin card to this width, using a steel rule and sharp knife, and then marked the lengths of the sides along it. These marked the corners of the tube and, after scoring lightly with a sharp knife, I folded the strip of card into a rectangular tube. It was too big, by about $\frac{1}{2}$ mm. each way, as I had not allowed for the thickness of the card when folded. So I marked off another strip of card, using the first strip as a guide, and the resulting tube fitted perfectly.

After marking the point at which it reached the mouth of the lens hood, I cut off the surplus, and thus had a tube which was flush with the mouth of the hood. With tweezers, I pulled it out about

1mm. all round and then, with the point of a pin, ran a thin string of Seccotine glue along the seam inside the tube and along the four sides of the rim.

With the camera on its back, I lowered the close-up lens on to the glued edge and pressed it down until it came to rest on top of the lens hood. I adjusted it sideways until perfectly central, checking that the corners of the tube were all the same distance from the rim of the lens.

After 24 hours the glue had set, and the lens with its tube attached was pulled out of the lens hood. Surplus glue was chipped off the glass with a pin, and the tube given a coat of dead black. As the lamps of the titler do not shine on to the camera, a lens hood was not necessary.

Cine Bookshelf

George H. Sewell's *MAKING AND SHOWING YOUR OWN FILMS* (Newnes, 21s.) is a most welcome addition to the literature of amateur movie making. Although similar in scope to a number of existing manuals, it has an individuality that vitalises a familiar approach, and occasional oddities such as "Never, if possible!" notwithstanding, it is concise and eminently readable, even when technical matters are examined. It is forthright, too (e.g., forceful dismissal of the wipe as not worth bothering about) and is particularly helpful in its survey of those aspects of cine work which give a film real distinction, as opposed to the very necessary rule-of-thumb items.

The characteristics of different types of cameras, film and projectors are clearly presented, lenses and focusing receive careful attention (but one would have appreciated a note on lens construction) and there is expert guidance on cutting, ordering laboratory work and adding sound, projection and presentation.

With a picture or diagram on almost every page and an index of close on 700 entries, this well presented volume on basic techniques will set the beginner firmly on the right road and help prevent the more experienced worker from straying.

Stereophonic Sound

The new H.M.V. Stereosonic tape recordings provided the highlight, for cine amateurs, of this year's convention of the British Sound Recording Association. Not only was the stereophonic effect fully present, but the volume range seemed to be widened and the distortion level greatly reduced.

Only two channels were used, with two high fidelity multiple loudspeakers placed 18ft. apart for reproduction. The low frequency moving coil speakers in heavy cabinets were focused 14ft. in front, and the high frequency electrostatic tweeters 23ft. in front. To obtain the full effect everywhere, the audience was arranged in V-formation back from the loudspeakers.

The two channels were recorded as two half tracks on standard $\frac{1}{2}$ in. magnetic tape, using identical amplifiers. Two microphones were employed, and it is understood that these were not spaced well apart as was normal practice hitherto, the stereophonic effect being achieved by using directional microphones (e.g., ribbon)

pointing outwards at approximately right angles to each other.

A home version of this Stereosonic system was demonstrated in a room of ordinary size, with equally impressive results. The apparatus and tape recordings are expected to be available in the near future.

Among other new items were Scotch Boy special white splicing tape No. 41, the new type D tape deck by M.S.S., a ribbon tweeter loudspeaker by Kelly Acoustics, and a miniature ribbon microphone by Reslo. Leavers-Rich again showed their precision tape recorder with its special pulse method of synchronising to cine film. A number of versions were to be seen, including an AC/battery model and one for reels up to 11in. diameter.

In the amateur section, a four-channel stereophonic tape recorder of exquisite workmanship, complete with all facilities, including an accurate timing clock, must have made many enthusiasts envious. It took over two years to build.

cameras and projectors will come on the market in Jan. 1956.

* * *

Du Pont's Revolutionary "Cronar" polyester photographic film base is expected on the U.S. market at any time now. Thinner and stronger than current bases, it is possible to wind 2,700 feet of it on to a standard 2,000 ft. reel.

* * *

Ealing Photographic Exchange Ltd., has been acquired by Dollond & Aitchison Ltd., who now have 28 photo shops in London and the provinces.

* * *

The Delrama anamorphic attachment which Messrs. J. Frank Brockless Ltd., had hoped to introduce in July will not now be available on the home market until October.



Audience verdict of the Potters Bar Ten Best presentation: a good show put over with a nice concern for refreshment of both mind and inner man.



News from the Societies

Reports received by the 18th of the month will appear in the following issue.
Club stiffs are always welcome. (Address on page 335.)

Spotlight

They looked everywhere for a hall and drew blank every time. Then someone innocently suggested the ballroom in their own headquarters. What if there were two pillars in the centre of the room? A diagonal throw would avoid them. So **Potters Bar C.S.** set to work on preparations for their Ten Best show. The naked oft-screen which does service for club meetings was decently clothed in grey sateen drapes, with the society emblem embroidered in maroon. Staging was built to support it. Hitherto it had merely been suspended from the clubroom wall. The scaffolding looked like a gallows, say the club. We must take their word for it. Unlike a gallows, however, the whole thing could be packed away into a tidy parcel 8ft. x 1ft.

The friendly manager of the local cinema was persuaded to show a slide advertising the performance for a whole week—and not only did he make no charge but he supplied the slide. The club made display boards for the foyer and stoked up with membership forms and various handouts. Even the ice cream trays were emblazoned with the club's name.

Intercom telephones to ensure slick working; rehearsals in a member's own cinema for timing the programme; full-scale rehearsal in the ballroom, with members stationed in different parts of the hall and seeing if they could get in the way of the projection beam during the screening of the Queen trailer. Then *The Night*, with a flashing sign over the doorway to welcome visitors to Potters Bar and a spotlight on the *A.C.W.* "Oscar" awarded to member J. Wood for *Narrow Boats*.

Outside View

The club think they did all right. Certainly the show went without a hitch from start to finish. But nervous about blowing their own trumpet, they surveyed the members of the Planet, Finchley, St. Albans, Boreham Wood and Hitchin clubs who attended (there was also a lone worker from Banffshire) for someone to give an independent view. A. H. Green of Planet obliged with a very full appraisal plus, for good measure, comments on the films. We are sorry that lack of space prevents other than very brief quotation, but at least Potters Bar shall be set at rest at once.

"Capacity audience—happy atmosphere—evidence of considerable preparatory work—difficulties presented by shape of hall successfully overcome—congratulations to this enterprising society", writes Mr. Green. (He does not really write as Mr. Jingle spoke: we have space only for the salient bits). And so far as the sound accompaniment is concerned, Potters Bar bank in the praise bestowed by Tom Terrell of Walthamstow, the club whose sound arrangements were so notable a feature of the London Ten Best premiere.

Commenting on the films, Mr. Green finds *You Call Yourselves Scouts* only fairly competent, acting not always convincing, continuity not always clear, and several of the situations naively obvious. But—rather oddly in view of all this—the film "goes down well, does the job and gets the laughs".

Over-rated?

The Narrow Boats: lively, colourful, competent, adroit camera angles, neat editing. A few continuity lapses in *Trio in Trouble*, but it is brimful of humorous situations. *Low Tides*: brilliant colour, splendid example of how to make a worthwhile seaside holiday film. But while Mr. Green is prepared to admit that *Coming Shortly* deserved some of the applause it received, several acting slips which he noted stick in his gullet, and he feels it to be a less successful film than one on the same theme made by Reg. Cosford of Planet several years ago.

After a slow beginning, the fun in *A Technical Hitch* becomes fast and furious. *We Build Houses*: well-made example of the worthwhile purposeful record; should stimulate existing groups and encourage the formation of new ones. *Pin-up Girl*: refreshingly novel slant, but some cuts needed, particularly in the "paper chase" sequence. *Timothy*: splendid, of almost universal appeal.

"Yes" Mr. Green concludes, "we all came away having enjoyed what we considered to be one of the best of the Ten Best of recent years, all exhilarated by the refreshing nature of this excellent programme. Well shown, Potters Bar!"



Potters Bar make a drive for membership at their Ten Best show. On another stand, member James Wood's 'Oscar', awarded for Narrow Boats, indicated the heights to which the newcomer could aspire.

On The Way

Epsom C.S., thwarted by the non-availability of their chief prop—an old Austin 7—had to switch to new ideas for their summer production, a 150ft. 9.5mm. monochrome film. It will now concern the confusion when a dress hire company delivers to the bridegroom trousers belonging to the best man. The title will probably be *A Stylish Marriage* and, believe it or not, the story happens to be true. (Sec., 19 Upper Court Road, Epsom, Surrey.)

Grasshopper Group report feverish activity on all fronts. Members are feeling very satisfied with the 75ft. of colour of *Battle of Singapore* recently screened in sync with the tape during a talk given to Planet F.S. by John Daborn and Richard Horn. Only two restakes proved necessary. Animation work is continuing, but a revised schedule has had to be prepared, and it may prove difficult to finish the film this year.

An 8ft. high flat has been built for *Bride and Groom*, and has now to be transported to the studio. Recording tests of the quartet who will play the specially composed music have been made in the flautist's flat. Meanwhile *Styling and Setting Techniques*, another hairdressing s.o.f. production, has reached the half-way stage. The Group magazine is expanding with every issue, and plans are being made for screenings of cartoon and experimental films throughout the winter season. (Sec., John Daborn, 9 Ashley Drive, Walton-on-Thames, Surrey.)

Hounslow P.S. Cine Section, who will be meeting weekly in the autumn, are to make a series of short films dealing with different aspects of cine work, i.e., splicing, projection, etc. Differing ideas about music accompaniments were in evidence when suggested record backgrounds were examined for *Too Many Cooks*. Choice ranged over such extremes as Schubert's *Unfinished Symphony*, William Tell Overture, Annen Polka and The Night Has Eyes. Henry Doesan, a member whose business takes him to many countries, showed films he made in Abadan, Baghdad, Nagreb, Lisbon and Oslo. Another success for George Hannen's *The Spell of Spring* was gained at the Slough Arts Festival where it headed the class for silent films that have previously won an award. The previous award was in the A.C.W. intermediate competition several years ago. (Sec., Mr. N. D. Bailey, 56 Warren Road, Whitchurch.)

Whitehall C.S. are making a film on some of London's showplaces. The success of last autumn's presentation of members' films has brought plans for a repeat of the event, and tickets (free) are already being taken up. (Sec., Mr. G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.)

In Production

Bristol A.C.S. have again found an international demand for one of their films. Their first success was the Ten Best winner, *You Call Yourselves Scouts*, televised and described on the B.B.C. by Philip Grosset, and bought for distribution in the U.K. and Canada. Now comes news that *Our Good Neighbours*, directed by K. A. S.

People for Bristol Civil Defence, has been chosen for screening all over Europe under the auspices of N.A.T.O. It is already circulating widely in Great Britain and the sponsors have shown their appreciation by presenting a copy to the Society. Planning of the film was described in the *Christian A.C.W.*

This year, four 16mm. films are being made: a beginners' film, using home-processed ex-govt. stock; a film about cubs by Philip Grosset; *The Bird Book*, almost complete; a history of Bristol, by K.A.S. Pople, for the planning of which about 60 copies of the script have been circulated; and *Heritage of Beauty*, a light-hearted comment on the guidebook approach to beauty-spots, by F. Lorenz.

The Burris Cup, for the best film by a member, went this year to Philip Grosset for *A Letter Home*, 8mm. Details of the season starting in September from the Secretary, Mr. E. J. Worsell, 39 Foothill Road, Hanham, Bristol.

Cheam C.C. have formed a second 8mm. group, so that four groups are now working on separate productions. (Incidentally, one of the 8mm. cameramen lost himself in Hampton Court maze. The film he was shooting? *Don't Be Amazed!*) Technical discussions and a visit to



Where to see the 1954 Ten Best

Three August shows open the Ten Best's tour throughout the U.K. Please note that applications for tickets should be made to the clubs concerned and not to A.C.W.

Cardington. 16th Aug., at 8 p.m. Presented by Cardington P.S.L., at R.A.F. Station Cardington, for Service personnel.

Sheffield. 21st Aug. Presented by City Films Kine Society. Details from Mr. James Clark, 7 Whitewell Crescent, Stockbridge, Sheffield.

Montrose. 29th Aug. Presented by Montrose Photographic Club. Details from Mr. J. C. Anderson, 85 Bridge Street, Montrose.



The frame enlargements are from *Timothy* one of the most popular films from this year's outstanding Ten Best selection.

Kingston C.C. have been among recent activities, and two weddings have been filmed, one of them uniting a committee member to the club Secretary, who should now be addressed as Mrs. R. S. Pennington, West Dean, Ewell Road, Cheam, Surrey.

Crawley F.U. are making a film for the local Community Association and will shortly start *Run for Your Lives*, based on a Thurber story. This is to be directed by a new member and will give inexperienced members a chance to try their hand. The President, Mr. Peter Tanner, presented a cup to be awarded annually for the best film made by individual members, the first holders being Mr. and Mrs. T. Polhill, for *Tyroleean Return*, a three star award winner in the 1954 Ten Best. (Sec., Mrs. Rosaline Howe, 9 Hollybush Rd., Crawley, Sussex.)

Crest F.G. cameramen got some exclusive shots of Sir Winston Churchill when he visited Bedford. After filming a mass public meeting members gained access to Sir Winston as he chatted to his son-in-law, Mr. Christopher Soames, M.P., and political colleagues. All available cameras were out for a 600ft. Kodachrome film of the County British Legion Rally. It was the Group's first all-colour effort and all stock was supplied by the British Legion. (Sec., Miss Joan Owen, 73 Castle Road, Bedford.)

Doncaster C.G.'s increased membership has made possible a division of the Guild into three production groups, two of which are filming while the third is scripting. Two competitions are being introduced: one for scripting; the other for films of any gauge running not longer than 5 minutes. (Pub. Sec., Mr. R. W. Jones, 57 Watchouse Lane, Doncaster.)

Erimus Research G. report that faulty film stock spoilt some shots in the coverage of Mayor's Sunday Civic Parade but otherwise results were gratifying. Work on the new headquarters is almost complete and they will be formally opened soon. Autumn activities include participation in an exhibition at a nearby town. (Sec., Mr. L. Summer, 69 Ashford Avenue, Acklam, Middlesbrough, Yorks.)

Hammersmith C.C., having shot 200ft. of *Double Demise*, are left with only a few interiors to take, and are now looking for a really good editor. New members should contact Mr. H. Gibberly, 3 Observatory Gardens, Campden Hill, London, W.8.

Kingston and District C.C. members readily responded to an appeal for scripts and three productions are now on the stocks for 1955. First will be an 8mm. monochrome comedy about a barrow boy, *What Will the Neighbours Say?* Shooting has also started on the same gauge, but in colour, on *Three Blasts for Danger*, which tells of an escaped convict. Due to lengthy planning the third production will not go before the cameras until the autumn. About 300ft. of Kodachrome was used on the Hampton Hill Cricket Club centenary celebrations, part of a film that will be concluded when the new cricket pavilion is built. Another short film was made on 16mm. monochrome by members interested in the Territorial Army. It shows how a jeep can be assembled in two minutes.

(Sec., Miss M. Turner, 8 Meadow-side, Walton-on-Thames, Surrey.)

Liverpool A.P.A. Cine Group's 16mm. enthusiasts have still not finished the film they are making in competition with the 8mm. group. Hold-up was due to time spent on an elaborate set for the opening sequence. Applications for the Burton Manor residential course in cinematography (14th-16th Oct., '50s) have started to come in, from as far away as Montrose, Angus and Northern Rhodesia. The remarkable results attainable on 8mm. when using professional lighting on interiors was demonstrated by Mr. Doug Sole, former head of a film unit working on J. Arthur Rank's Cintel (television/cinema) service. Another recent lecture was on adding sound to a silent projector, using a Specto projector with a Scanrite sound head and Wear-rite tape recorder. Audience reactions to the 1953 Ten Best were tape-recorded by a member roaming the auditorium with a microphone. (Sec., Mr. Matt Mc Carthy, 9 Weaver Street, Walton, Liverpool 9.)

Newark F.G. (Maidstone), formed early in the year, are turning their attention to a summer newsreel, with highlights to be filmed on Kodachrome. There is room for about five more members in this 9.5mm. club who devoted the proceeds of their June show of the A.C.W. Ten Best to the National Spastics Society. (Acting Sec., Mr. R. Freeman, 15 Plaino Ave., Maidstone, Kent.)

Newcastle A.C.A. have embarked on a companion to the 4 star winner *It's Not All Coal*. This time the location is Durham—a gesture, perhaps, to members living on the other side of the Tyne. Because the I.A.C. prizewinners contained 8mm. and 9.5mm. films which, it was felt, would be shown to disadvantage in the News Theatre, the films were presented at a series of screenings at the club rooms. Verdict: "An interesting programme." (Sec., Mr. George Cummin, 143 Bayswater Rd., Newcastle-upon-Tyne 2.)

Ray A.C.G. report edge fogging and bad definition in some shots of their 8mm. film caused by dirt on the back of a lens. Smooth shooting sessions have resulted from the



Setting the seal on the year's work : Mr. L. Bass, member of Leics. and Leicester C.S. receives the Festival Trophy from Mrs. C. E. Turner, wife of the President (extreme left) who is also a prizewinner ; and so is the Secretary, Mr. R. Hill (second from right) and Mr. I. E. Jobling.

practice of holding advance meetings between the two cameramen and the director. The coming programme includes a night of old time films and a meeting devoted to tape recording topics. (Sec., Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.)

Sale C.S.'s current production is about a man who, unable to smile, seeks the advice of a newspaper columnist, with dismal results. Tests have been made of methods to secure sync. sound for *Never a Cross Word*, and there has been a documentary film show. New members invited. (Sec., Mr. A. Bowker, 101 Craddock Road, Sale, Manchester.)

Slough F.S., obtained Court permission to take shots in Windsor Castle, the 150ft., 8mm., s.o.t. film on which they are now editing. Access to the castle was restricted to the parts normally open to the public, application for permission to use a tripod had to be obtained from the Lord Chamberlain via the Deputy Constable, no filming was allowed while the Queen was in residence and details of each session had to be submitted in advance to the Castle Superintendent. Permission was granted on the understanding that the treatment would be strictly documentary—there was to be no acting.

The production unit, of whom only two had had previous filming experience, started out with nine workers and two camera crews, each taking half the script. But one camera broke down and the film was completed with the remaining camera. The Society also has two other production teams, both working on comedies. A fourth film is a 400ft. 16mm. b/w. drama, *The Windfall*, complete except for retakes of a sequence in the City and along the Embankment. The film appreciation section opens its next season in Oct. with the Brazilian *The Bandit* (they understand that one of the Society's former members, Jack Lowin, was the camera assistant on this film). (Pub. Officer, Mr. Brian S. Little, Lower Lodge, Hitcham, Burnham, Bucks.)

Streatham A.C.S. have taken some shots in the Borough's public library for *This Streatham We Know?* Another completed sequence shows the demolition of an old building and the various stages in the erection of a "contemporary dwelling" which has replaced it. Four 9.5mm. cameras

used Kodachrome in brilliant sunshine to cover a local wedding. The Society's founder, Mr. G. E. Pearson, has left the district and his place as Secretary has been taken by Mr. T. Nunn, 9B Pope's Rd., London, S.W.9.

Sutton and District C.S. have all their members active on club films. Locations for the 8mm. comedy *How to Make a Fortune* include the clubroom (in its everyday setting as a restaurant) and Epsom race-course. The season's shows ended with a programme of Newcastle A.C.C. productions, and a 9.5mm. evening in which a member's film *Night of Surprise*, commended in the Pathéscope competition, was shown. A party of 37 members and friends broke the return coach journey from Whipsnade Park to visit Mr. C. Argent's now well-known cinema at Loughton. (Sec., Mr. F. W. Platell, 27 Lynwood Drive, Worcester Park, Surrey.)

Swindon . . . ?—We are not sure what really comes next. Swindon S.B.A. is what they light-heartedly call themselves, i.e., *Stingy Blighters' Association*, a juvenile nomenclature derived from the schoolboy activities of the present members who constructed their own gear and accessories from scrap or second-hand parts. This thrifty spirit still prevails.

The tripod used on the current 8mm. production, *If the Cap Fits*, was made from three ex-govt. dinghy masts and a piece of hexagonal scrap brass and steel strip. The pan and tilt head was fashioned from odds and ends of scrap metal. The titles cost nothing, except for lampholders which, incidentally, together with Woolworth pudding basins, form the only purchased part of the floodlights. This prudent skimping out of available resources was also in evidence in casting : the leading actor was also required to take a secondary role.

Bauchet, outdated stock is being used in a Cinemaster II, f/2.9. Many of the street scenes have been shot with the camera concealed in a car, and a small garage has been transformed into part of a factory. Enquiries to Mr. R. Leighfield, 25 Richmond Rd., Swindon, Wilts.

Tunbridge Wells A.F.U. are now editing *Bang On*, a slapstick comedy about a disappointed cricket fan who tries a gunpowder attack on his local team. A rough cut shown at a unit



The Governor of Malta presents a plaque to Mr. F. Debono for *Teenage Frenzy*, one of this year's prizewinning films produced by members of Malta A.C.C.



Distinguished guests at club shows. On the left, Alfredo Campoli, the well-known concert violinist, and Mrs. Campoli examine equipment at a Walthamstow and District A.C.C. show. Mr. Campoli, a keen cine worker, was himself an entrant in the 1954 Ten Best. Above, Mr. Rupert Spier, M.P., is greeted by officers of the Hexham and District A.C.S. at the club's first Ten Best presentation.

social received an encouraging reception. Also being edited is *Interview*, an experimental film attempting to show by symbolism the psychological effect of an interview on a young man. "Starting evidence" of the way dialogue can slow up a comedy was reported after an evening adding s.o.t. accompaniment to a short undevelopment which had originally been made as a silent film. New members welcome. (Sec., Mr. A. F. Beecher, 6 Oakfield Court Rd., Tunbridge Wells, Kent.)

Welling and District C.C.'s *Murder From Without*, on 9.5mm. Gevaert stock, nearly became Death from Within when the lighting technician narrowly avoided strangling himself with an overhead clothes airer to which he was attaching some lights. New members would be welcomed at the Small Hall, adjoining St. Michael's Parish Hall, Upper Whickham Lane, Welling, any Tues., 8 p.m. (Sec., Mr. J. H. Hornsby, 103 Parkview Road, New Eltham, London, S.E.9.)

Wulfrun C.C. are now editing *Pools Paradise* and *Of Relative Importance*. The emphasis of the summer programme is on helping the beginner, and to give everyone scope for activity, a quickie, *Love on the Links* is to be filmed in one evening. A successful mystery outing was rounded off with a dinner. The new Secretary is Miss B. J. Waddams, 36 Goldthorne Crescent, Penn, Wolverhampton.

Yeovil A.C.C., formed last Nov. as Yeovil 9.5mm. Group, now caters for all three gauges, although 9.5mm. remains to the fore. First production is to be a 2 reel 16mm. Kodachrome s.o.t. interest film about Yeovil, to be completed in time for a premiere during the local Carnival week in Oct. next. The A.C.W. Ten Best in Sept. will provide Yeovilians with their first taste of amateur films. Other activities have included interior filming, showing of members' films, shows in local villages and a visit to a cinema projection room. All this work has been featured in seven reports in local newspapers and the publication of two photographs. (Sec., Mr. F. C. Huntley, 46 Queen Street, Yeovil.)

Work Completed

Mansfield and District C.S. have made three 8mm. shorts, plus a

16mm. film to show the use of lighting effects in creating an eerie atmosphere. The Peter Mason Challenge Cup was won by an 18-year-old student with a 16mm. colour film of the Austrian Tyrol, the presentation being made at the annual dinner. The new club room has now been taken over at St. Aidan's Church Hall, Moor Lane (off Sutton Road). A busy session is anticipated and interested enthusiasts (no equipment needed) are invited to meetings on Thursdays or to obtain particulars from the Secretary, Mr. R. Robinson, Norwood Cottage, Teversal, Notts.

Meridian F.U. used three cameras to make a 300ft. film of a Civil Defence competitive exercise at Bexley. A Paillard Bolex with a 75mm. lens secured unobtrusive C.U.s, interesting details were filmed at close range by a Kinecam with 20mm. lens, and a Kodak magazine, with wide angle fixed focus, took care of the long shots. During the 25-minute exercise, each camera shot 100ft. of Super XX and, finally, the team filmed won the competition. The film is now being used to help in Civil Defence instruction. Shortage of lady members has forced the abandonment of *Poison Pencil* and, in its place, a 300ft. 16mm. tale of three friends and burglar is being prepared. (Sec., Miss Lorna Dadson, 66 Arngask Road, S.E.6.)

Notes and News

Bolingbroke C.C. recent activities have been concentrated on the Battersea Hospital Carnival, a newsreel of which on 9.5mm. and 16mm. has been shown at local hospitals. Taking part in the procession was the club's own decorated vehicle which attracted considerable attention along the four-mile closely packed route. Shots of the vehicle were included in the national newsreel coverage of the event. (Sec., Mr. N. Edwards, 20 Patten Road, Wandsworth Common, S.W.18.)

Cape C.C. are running an instructional course for beginners. It will be spread over two months and will be followed in Oct. by the annual competitions, which will include a novice contest. (Pres., K. F. Howes Howell, Harding Road, Claremont, S.A.)

Central A.C.C. members are snapping up bargain-price G.B. L516 projectors. The owner of one of these

machines overhauled his L516 along lines suggested by G. A. Gauld in *A.C.W.* and surprised everyone with his demonstrations of picture and sound quality. The club meets on Thursdays and welcomes other enthusiasts. (Sec., Mr. H. J. Ealing, 17 Hazelhurst Road, Castle Bromwich, Near Birmingham.)

Christchurch M.C. Inc., one of the largest cine clubs in the world, are now in their 10th year. The club magazine, *Home Movies*, has been replaced by a smartly turned-out duplicated mag. and the result should be a much stronger financial position. The tenth birthday programme includes the re-introduction of 15-min. lectures before each meeting, the screening of members' single reels for audience criticism, trade demonstrations and appreciation nights, at the first of which Arne Sucksdorff's *Rhythm of the City* and Anglo-Scottish Films' *Come Saturday* were shown. (Sec., Mr. W. R. Paterson, 22 Nursery Rd., Christchurch, E.1, N.Z.)

Cineamateurs 9.5mm. broadened through some 1951 *A.C.W.s* and found their idea for the film *In Need of Care* was not so new after all. No substitute story has yet been evolved. Contact has been established with Mitcham and District C.S. (Sec., Mr. S. J. T. Tinker, 21 Leckford Rd., Earlsfield, London, S.W.18.)

Elstree A.C.S., formed in April, now have a 16mm. Kinecam, a G.B.-Bell & Howell 626 and a Grundig TK9. The first major film should soon be in production; time has been filled in to date by newsreel work, one sequence showing the opening of the Finsbury Borough Council Playing Fields by the Duke of Edinburgh. More members would be welcomed by Miss June Hawkins, 21 Manor Way, Boreham Wood, Herts.

Hereford C.C.'s annual dinner guest of honour was Mr. H. A. V. Bulleid (Sound Track of *A.C.W.*) who afterwards gave helpful criticisms of the partly completed club film. He also demonstrated methods described in his new book "Special Effects in Cinematography". Members' films were screened, including one that had been televised, and a 16mm. copy of a 35mm. local newsreel made 40 years ago. (Sec., Mr. Godfrey C. Davies, 32 Broad Street, Hereford.)

Huddersfield C.C. used the period of waiting before the election

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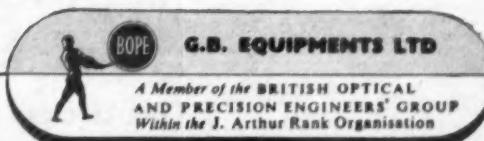


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Bolingbroke C.C.'s slogan on the side of this decorated vehicle boomeranged. National newsreel cameramen filmed the lorry in the Battersea Hospital Carnival, and the club received a boost on cinema screens throughout the country.

results started coming through to instal permanent wiring to simplify the showing of sound films in the club room. A popular screening was a Kodachrome travelogue; though the two makers had never handled a camera before (it was an H16), they compiled what is described as a technically excellent record of their 9-month journey from Blackpool to Sydney, Australia in a caravan and tractor. Enquiries to Mr. C. V. Wilson, 20 Edgerton Grove Road, Huddersfield.

Johannesburg P. and C.S. report a sad decline in male ascendancy. Three of the top four films in this year's salon were made by women, and the highest ever average standard was attained. Top place was shared by *Interlude in Italy* (Mrs. E. Gason, Uitenhage, also winner of the Reucassel Trophy for best film entered by a lady) and *City of Wax* (Mr. Ray Tibbs, Australia, who has now won three major S.A. awards with this film). The award for the best 8mm. film went to *Peaks and Valleys* (Dr. D. Dodds). (Acting Sec., Mrs. F. Parkinson, P.O. Box 7024, Johannesburg.)

Johannesburg A.C.C. have formed an 8mm. section, thus meeting complaints of the smaller gauge users that they are at a disadvantage when in competition with 16mm. (Sec., C. H. O. Weavind, P.O. Box 11180, Johannesburg, S.A.)

Maidstone F.S., which has 225 members, is making its headquarters for the coming season at the new 400-seater Maidstone Municipal Theatre. The big increase of clubs in Kent has revived hopes of a county federation. For several years a group of Kent clubs have held interchangeable membership tickets. The appreciation programme will include *The Little World of Don Camillo*, *Les Jeux Interdits*, *Marius*, *Edouard et Caroline*, *Rashomon* and *Stagecoach*, and a separate group for the study of scientific and documentary films will meet at Maidstone Technical School for Girls. (Sec., Mr. A. Evans, 27 North Down Close, Maidstone, Kent.)

New Forest C.C.'s recent bill of fare included a demonstration of editing equipment, a members' film

show, a selection of film classics, films from Southall C.S. and Bristol A.C.S., and a display of new equipment arranged by a Bournemouth dealer. Newcomers welcome. (Sec., Mr. J. Friend, Scrope Farm, Ossemsley, New Milton, Hants.)

Otago C.P.C. Inc. dug up for a club show some of their earliest films, including the first Kodachrome. During a visit to some botanical gardens members made individual short films on selected subjects and the results were screened at the same show. (Sec., Mr. G. W. Clark, G.P.O. Box 152, Dunedin, C.I., N.Z.)

Spinning Wheel C.C. have been presented with a 35mm. projector and the projection box has been adapted for its installation. Two members have made a dual turntable with 3-speed and a 78 r.p.m. auto-change table. Publicity slides, screened at outside shows have helped to boost membership. Recent screenings have included *The White Hell of Pitti Palu* on 9.5mm., and a two-day public presentation was given of Crown Wallpapers' *A Design for Living*. (Sec., Mr. G. R. Meadows, 19 Market St., Hetton-le-Hole, Co. Durham.)

Stoke-on-Trent A.C.S. have marked their 21st year by some special appointments. Mrs. H. S. Day has been elected joint President with her husband who has been President since the Society's inception. Mr. McKnight and Mr. Lewis are joined as Vice-Presidents by Mr. John Martin, a founder member, and Mr. W. Kendall-Tobias. All are names well known in the amateur cine world. Mr. and Mrs. Day and Mr. Martin have several times featured in prize lists (including the Ten Best before the war). (Sec., Mr. W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.)

Victorian A.C.S. are considering forming themselves into a limited company. Income for the coming year is estimated at £400. (Correspondence to Box 1270L, G.P.O., Melbourne, C.I.)

Cine Circles

Members of the Tape Circle started as an auxiliary to A.C.W.

9.5mm. Cine Circle No. 8 are contributing to a tape recording in turn. Favourite subject seems to be a brief description of their own recorders, so that at the end of its round the tape should provide an interesting comparison of the characteristics of a number of machines. Preparations are being made for another winter's programme of visits to various members' home towns, and a Circle film is planned. (Leader, Mr. L. W. Coomer, 18 Hope Road, Elmfield, Ryde, I.W.)

New Clubs

A short 9.5mm. film is being made by the Attic Study F.S., so named because of its hide-away in Magdalen College School. A bi-monthly magazine is being produced and it is hoped to acquire a sound projector. The group already have a silent machine. (Sec., Mr. D. J. Harrold, Magdalen College School, Oxford.)

A bid to form what they believe will be the first cine club in Calcutta is being made by a band of enthusiasts headed by Mr. D. R. Teare, James Warren & Co. Ltd., 31 Chowringhee Road, Calcutta 16, India.

Castle Films of Perivale is directing its appeal to 9.5mm. users and teenagers. While scripting is being completed for the first major film, a publicity short will be made to keep cameramen and technicians occupied. Enquiries to the Secretary, Mr. R. J. Matten, 186 Conway Cres., Perivale Park, Greenford, Middx.

Mombasa is the latest Photographic Society to extend its interest to cine work. Correspondence will be dealt with by the Cine Section Secretary, Mrs. S. E. Boyce, P.O. Box 88, Mombasa, Kenya Colony.

After only two meetings, the North Devon C.C. have undertaken production of a 200ft. 16mm. film in the *Genevieve* genre, featuring a very deceptively Austin Seven. Enquiries to Mrs. E. M. Smith, Waytown, Bideford, E. N. Devon.

A Cine Circle for North London, members of which both correspond and meet at monthly intervals, is proposed by Mr. W. Kibberd, 4 Eastdown House, Amhurst Rd., E. 8. Anyone interested in this type of localised Circle should drop a line to Mr. Kibberd.

High Wycombe F.S. films are now being distributed by their club librarian, Mr. David Anderson, Rose Lawn, Ledbrough Lane, Beaconsfield, Bucks. (Sec., Mr. Ken Eaton, 2 Chapel Lane, High Wycombe Bucks.)

Between Two Worlds, made by the Oxford University Experimental Film Group, was awarded a certificate of merit in the Avant-Garde section of the 1955 Golden Reel Film Festival held in New York.

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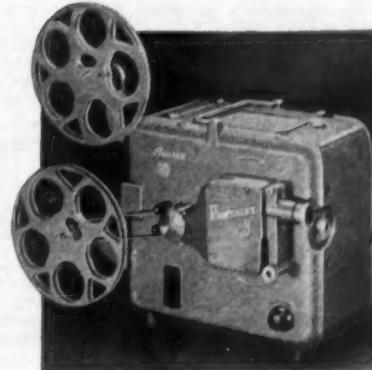
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My titles are out of focus and I want to check by making very short test strips. How can I do this?

Most reversal film, including Kodak Super X and Super XX, can be developed as a simple negative with any straightforward developer such as Azol. The developing time is approximately eight minutes at 65 degrees F., after which the film should be rinsed and fixed in an acid fixer for at least a quarter of an hour, during which time the anti-halation backing should be removed by rubbing between the finger and thumb. If plenty of light is available, you can use a slip of bromide paper.

Rescuing Over-Exposed Shots

In taking some shots of an orchestra playing I accidentally exposed at f/11 instead of f/6.3. If the title of the music being played was to be set up in black letters on a large white sheet and superimposed on these under-exposed shots, would it improve the quality?

The film is about two stops under-exposed and can be reduced to give a passable result if you include a note to your processing agent. The result will be grainy but usable. It would not be a good idea to try to lighten the film by exposing against a white ground, as you would have no control of the result. Further, it would be unwise to put titles on this reel as they would be illegible in black lettering and would cause the automatic processing to hold back the already under-exposed background still more if in white.

Lamps for Animation

Are photofloods a satisfactory illuminant for animation work on Kodachrome?

It is unwise to use photofloods for this type of work unless they are really essential because, as they approach failure point, their light output changes. We advise you to use two 100 watt pearl lamps in matt reflectors, bulbs at 12in. from the subject, when the exposure needed is about f/2.8 at 1/32 sec.

Jerky Action

My film of a boat race included excellent shots except in cases where the crews came level with the camera, when they jerked badly across the screen. I estimate their speed at approximately 8-9 m.p.h. and the distance was about 120-150ft. What causes this and how can I avoid it?

Lateral movement jerks across the screen rather than flows smoothly if the camera is too near (including cases where the camera is a reasonable distance away but a telephoto lens is used) or the movement is too fast, or the shutter opening is too small, or the taking speed too low. Knowing whether the movement is too fast is really a matter of judgment, although it can be worked out—and has to be—in technical films. The third reason will only apply to special cameras such as the Kodak Special or the Movikon.

At, say, 125 feet, the 1in. lens takes in a

picture width of 50 feet, and if the boats are moving at 9 m.p.h. (13ft. per sec.) they will take only 4 seconds (64 frames) to cross the screen. This is only an approximation since it assumes the boat speed to be constant. It does, however, indicate that jerkiness may be expected because, as a general rule, in order to ensure freedom from jerks the taking speed with standard lens must be not less than 250 times the subject speed (ft./sec.) divided by subject distance from camera (feet). This, in your case, indicates 24 f.p.s. Your only alternative with a one speed camera is to pan with the boats.

Increasing Focal Length

My optician tells me that by adding a minus diopter spectacle lens I can increase the focal length of my lens to give a telephoto effect. Is this a practical proposition?

It is scarcely worth while to bother with negative supplementary lenses. To increase the focal length demands a negative supplementary between lens and film: it alters the f/number scale and can only be used at infinity unless a new focusing mount is made. It is cheaper in the long run to buy a telephoto lens. You can also add to the focal length by placing a positive supplementary well in front of the lens, but there are similar attendant snags.

Camera Gate Float

In a reel of film I projected recently the picture slips and jumps about when projected, the film perforations do not coincide with the individual frames and the exposure of the various frames seems to vary.

You are suffering from camera gate float. This means that the take-up is pulling the film through the gate during the period of exposure or just before or after this period, so that some frames are blurred and others have been pulled past their normal gate position and show an uneven frame line or, in extreme cases, the sprocket is in the frame area. The cause is either excessively tight take-up or too loose gate-springs or gate improperly closed so that the pressure-plate was not bearing on the film as it should do. When this defect is occurring, the camera makes a distinctive clicking noise different from the sound of correct running. Your local repair agent should be able to remedy it.

Dithering Frames

I find that at the commencement of each shot, the projected image, although remaining in sharp focus, appears to recede and then advance on the screen before settling down. What causes this?

Failure of the film to lie flat in the gate guides, due either to weak gate springs or an excessive curvature in the film, e.g., top loop if the camera has been left loaded for a few weeks between shots. More commonly it is caused by some irregularity in the pressure plate due to faulty loading. Check that your pressure plate has not been upset so that, for example, it is resting on one side only of the film.

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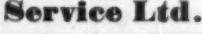
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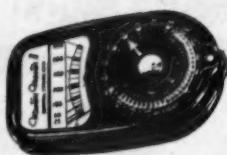
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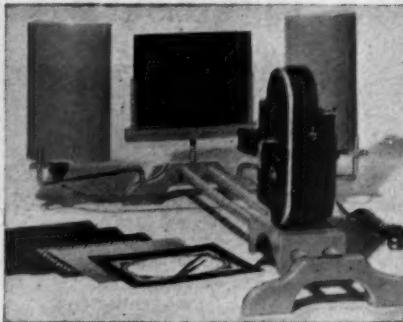
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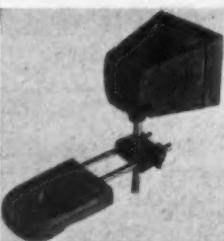
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